

GUARDIAN

OCTOBER 1 - 8, 2008 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 43, NO. 1 • FREE

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The 10 big news stories the mainstream media ignored this year [REDACTED]

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[REDACTED]

[REDACTED] by Amanda Witherell

EDITOR'S NOTES

By Tim Redmond
> tredmond@sfbg.com

I was walking down Ocean Avenue the other day, and I stopped for a second to chat with two volunteers who were handing out literature for John Avalos, the leading progressive candidate for supervisor in District 11. Since everyone wants to know about the *Guardian* endorsements, which don't come out until next week, we got to talking about District 9, where three good candidates are contending to succeed Sup. Tom Ammiano, who is heading to Sacramento and the state Legislature.

One of the Avalos workers was supporting Eric Quezada. The other was supporting Mark Sanchez. "But we're still friends," the Sanchez backer said.

The supervisorial races would be very different without ranked-choice voting.

There are people who like the relatively new system, which allows voters to choose three candidates in ranked order. There are people who think it's too confusing, or leads to the wrong outcome. But I think I can say, as someone who lives in District 9 and is in the epicenter of that very heated campaign, that a race that offers voters a choice between Sanchez, Quezada, and David Campos — any of whom would make an excellent supervisor, and all of whom have different strengths to offer — wouldn't be possible under a traditional electoral system.

Three progressive candidates in an old-fashioned election might very well split the left vote, and leave the door open for someone like Eva Royale — a much less appealing candidate who's backed by the mayor. There would have been a huge power struggle early on, and some of the candidates would have been under immense pressure not

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Milla has worked effortlessly in the community to support HIV affected teens. She recently held a benefit fundraiser that raised over \$7k for a program called Sunburst Projects. Sunburst Projects provides a week long camp session for kids with HIV in addition to year-round counseling, support groups and other services to those affected and their families. Sunburst has experienced some financial setbacks in recent years that have made it impossible to offer the week long camp to the kids who have come to really depend on it. Check out Sunburst at sunburstprojects.org.

That's why AT&T is donating \$500 to "to the non profit of Milla's choice". Because Milla Milojkovic is this week's AT&T spotlight community hero.

AT&T supports community based programs and organizations that address educational, cultural, and social issues affecting the quality of life in our communities. Energy 92.7 and AT&T helping to raise the bar in our community.



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10.1.08

The Chronicle manufactures a crisis

By Robert Haaland
and Sofia Lee Morales

OPINION "Illegal Alien." "Drug-dealing illegal immigrant youth." "Criminal youth."

How many times have these dehumanizing words appeared in the *San Francisco Chronicle* in the last few months? Through unbalanced and sensationalist coverage of this handful of youth, the *Chronicle* is manufacturing a crisis in San Francisco. Writers like right-wing *Chronicle* columnist Cinnamon Stillwell and others are creating a mob mentality that is driving city policy and aims to distort and gut the intent of the Sanctuary City laws, which exist to preserve public safety in face of the challenging consequences of globalization.

Globalization has shown us that our world is a web of dynamic relationships. The consequences of the economic decisions made by governing bodies around the world include both the facilitation of movement for goods and services across national borders and the increased policing when that movement involves people; access to inexpensive products due to exploitative labor practices; and the exacerbation of global poverty, a form of systemic violence.

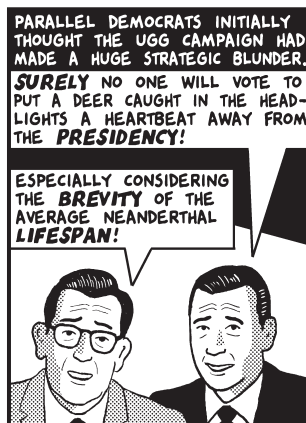
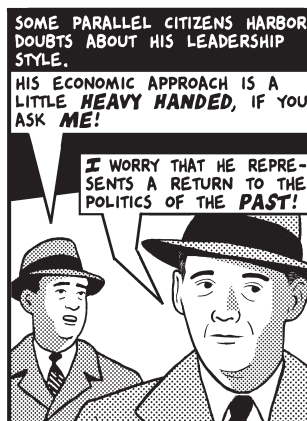
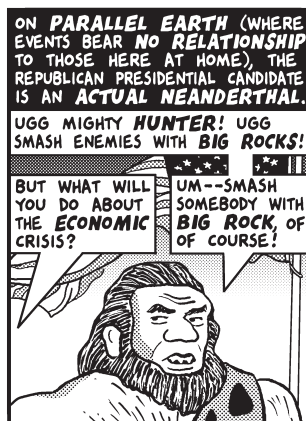
As we locally tackle the challenges imposed on us, we need to speak out against fearmongering journalism. Demonizing youth will not bring justice to families who have experienced loss from the actions of documented (or undocumented) individuals. That pain is real and cries out for redress. Individuals are accountable for their actions. While the Juvenile Courts are not perfect, they are where minors accused of committing crimes are held accountable.

The city needs to return authority over these children to the appropriate courts, which are legally mandated to consider the circumstances of each minor on a case-by-case basis to make a ruling,

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

by TOM TOMORROW



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The big landlords' blackmail

EDITORIAL The landlords who are threatening the San Francisco General Hospital bond are thugs, and the supervisors and the mayor need to hold firm and refuse to pay their blackmail.

It's almost too amazing to believe — an organization financed and controlled by the biggest residential property owners in town is trying to hold Proposition A — without which the city's entire public health system will collapse — hostage to an unrelated policy dispute.

The landlords, represented by the Coalition for Better Housing, want the city to let them pass increased sewer charges through to their tenants. The sewer charges, a 9 percent hike, will pay for the massive rebuild of the city's aging water and sewer infrastructure.

The supervisors have been reluctant to allow the pass-through, and for good reason. Even in this

slack housing market, landlords in San Francisco have a great deal. Rents are strong, even rising, as would-be homebuyers find it hard to get financing. Property values in this city seem immune to the market forces that are devastating housing markets elsewhere. And the big property owners who run the coalition can hardly claim they are having problems making ends meet — most own hundreds of units and are very wealthy. They've all done quite well, thank you, under the George W. Bush tax cuts. And they prosper under Proposition 13, which keeps their property taxes artificially low.

We have no sympathy at all for big landlords who complain about paying a few bucks extra for public services. And it's staggering to think that some of the richest people in San Francisco would be whining about what amounts to about \$6 a month increase per apartment.

But we've seen these same folks take greed to mind-bending levels in the past, and we're seeing it again now. The landlord group has filed papers to oppose Prop. A — and while virtually every elected official and community group in the city agrees that rebuilding San Francisco General is a top priority, a bond act needs 66 percent of the vote. And while polls show support for Prop. A at more than 75 percent right now, a well-funded and deceptive landlord campaign could trim that margin by enough to sink the measure.

So the Mayor's Office is pushing the supervisors hard to come up with a compromise that would let the landlords pass half the new sewage costs along to their tenants. That's a bad idea, and the board should stay firm.

Property owners benefit when the city's infrastructure is improved. They have immensely favorable tax

CONTINUES ON PAGE 7 »

SEND YOUR LETTERS TO:
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LETTERS

THE DECLINE AND FALL OF AMERICA

I was born one year before Pearl Harbor was bombed in 1941, and grew up believing my country was the best in the world. I was a patriotic and proud citizen who thought democracy was provably the best government system in the world and practiced the right way only in the USA. I remember watching President Dwight Eisenhower warn our nation as he left office almost half a century ago that the military-industrial complex posed dangers we couldn't begin to imagine.

Then came Nixon, Reagan, and the first Bush — and the last eight years have seen the erosion of everything I thought represented this country. Now the economic collapse of Wall Street appears to be the crowning achievement of the Republican Party, which has abandoned all principle and practice of responsibility.

Eight years ago, the largest government bailout in US history had been the savings and loan collapse. Things seemed to get better after that, and for a quarter-century, prosperity seemed to rule the roost. Eight years ago, a conservative religious cabal, led by George W. Bush and Dick Cheney, with a kitchen cabinet made of up neocon insiders and wealthy businesspeople with shady ethical backgrounds, came into power and launched a holy war against another fundamentalist power structure. America began a rapid descent into economic and moral bankruptcy similar to what was so well portrayed in *The Decline and Fall of the Roman Empire*. In a matter of weeks, Wall Street became insolvent and without a rudder.

This same leadership that took us to that war in the oil-producing Arab world quickly decided that

CONTINUES ON PAGE 7 »

CONCERT UPDATE

FEATURED SHOW



PEOPLE UNDER THE STAIRS

COMMON MARKET • SHAWN JACKSON

10/1 INDEPENDENT

MYSAPCE.COM/
PEOPLEUNDERTHESTAIR

THIS WEEK

PEOPLE UNDER THE STAIRS
10/1 Independent

PENNY ARCADE: WYMOND AND HIS SPIRIT CHILDREN
10/1 Make Out Room

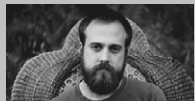
MSTRKF
10/1 Mezzanine



SIGUR ROS
10/3 Greek Theatre

DANDY WARHOLS
10/4 The Grand Ballroom

NIKKA COSTA
10/4 Independent



IRON & WINE
10/5 Bimbo's

MARGOT & THE NUCLEAR SO AND SO'S
10/5 Independent

BLACK LIPS
GRAND OLE PARTY
10/6-7 Great American Music Hall

MURS
KIDS IN THE HALL
10/7 Independent

HIGH PLACES
PONYTAIL
10/8 Bottom of the Hill

SKYGREEN LEOPARDS
EYES
THE MANTLES
10/9 Bottom of the Hill

SILA & THE AFROFUNK EXPERIENCE
10/10 Independent



NEW KIDS ON THE BLOCK
10/10 HP Pavilion

CAKE
KING CITY
10/10 Independent

KILLDOZER
HANK IV
10/11 Bottom of the Hill

SANTANA
10/11 Shoreline
10/12 Sleep Train Pavilion

BLACK KIDS
10/13 Great American Music Hall

HOLLYWOOD UNDEAD
THE FRAIL
10/14 Bottom of the Hill

JOLIE HOLLAND
10/15 Bimbo's

GHOSTLAND OBSERVATORY
10/17 Fillmore

SAY HI
THE IAN FAYS
10/18 Bottom of the Hill



TINA TURNER
10/19 HP Pavilion

STEREOLAB
10/21-22 Fillmore

MARTIN SEXTON
10/23 Fillmore

MOUNTAIN GOATS
KAKI KING
10/24 Fillmore

TAJ MAHAL
10/25 Fillmore

RICHARD CHEESE
10/25 Bimbo's

MASTER ESTUARY
10/27 Elbo Room



GIRL TALK
10/27-28 Fillmore

FUJIYA & MIYAGI
10/28 Independent

MY REVOLVER
ZODIAC DEATH VALLEY
TRAINWRECK RIDERS
10/29 Bottom of the Hill

CRYSTAL CASTLES
10/29-30 Independent

THE BOTTICELLIS
THE NUMLERS
10/30 Bottom of the Hill



HOT TUB
10/31 Rickshaw Stop

SCISSORS FOR LEFTY
WHITE LIES
11/1 Rickshaw Stop

ROKY ERICKSON
11/1-2 Great American Music Hall

THE SPINTO BAND
FRIGHTENED RABBIT
11/1-2 Bottom of the Hill

CITIZEN COPE
11/3 Palace of Fine Arts

RAY LAMONTAGNE
11/3 Paramount Theatre

ROGUE WAVE
11/7 Independent

MASON JENNINGS
11/13 Fillmore

DARKER MY LOVE
11/13 Independent

JOAN BAEZ
11/18-19 Herbst Theatre



KRS-ONE
11/21 Red Devil Lounge



O'DEATH
11/21 Bottom of the Hill

AC/DC
12/2 Oracle Arena

OZOMATLI
12/11-14 Fillmore

VEINNA TENG
12/13 Palace of Fine Arts

METALLICA
12/20 Oracle Arena



TWO GALLANTS
12/26 Fillmore

EVENTS SFBG.com

HELLRAISER HAPPY HOUR: OUTDOORSY! AT FIDDLER'S GREEN

Join the Guardian Hellraisers for our celebration of Bay Area outdoor activities, at the cheeriest bar in Fisherman's Wharf! Enjoy delicious beer specials, rockin' tunes, tasty nosh, and sneak peeks at the fantastic new film from Matchstick Productions, "CLAIM: The Greatest Ski Movie...EVER!!"

Enter to win awesome prizes from Northstar-at-Tahoe Resort, SFO Snowboarding, Sports Basement... and more!
5:30pm - 8pm, 21 and over, NO COVER!

October 1 @ Fiddler's Green, 1333 Columbus at Beach
SFBG.COM/HELLRAISER

PENNY ARCADE: A SEMI-ACOUSTIC MUSIC SHOWCASE

Raul Sanchez hosts a monthly event featuring local and traveling indie, pop, folk, rock, Americana singer-songwriters and bands. It's a night strictly for those in search of good vibes, great tunes, plenty of drinking, and an awesome time. This installment features Wymond And His Spirit Children, Sean Smith, Dryspells, Jessica Pratt. 8pm, \$6.

October 1 @ The Make Out Room, 3225 22nd St at Mission
MYSAPCE.COM/PENNYARCADESF

GUARDIAN ARTS SERIES: ASIAN ART MUSEUM'S MATCHA: JAPANESE TATTOO

Get your monthly arts and culture fix at the Asian Art Museum's MATCHA -- a first Thursday evening mixer series. Experience live performances, create art, check out special exhibitions, embark on special gallery tours, mingle with friends over cocktails, or simply relax to DJ-spun music. 5pm - 9pm. FREE with museum admission (\$5 after 5pm.)

October 2 @ Asian Art Museum, 200 Larkin Street
ASIANART.ORG

DEAD CHANNELS: THE SAN FRANCISCO FESTIVAL OF FANTASTIC FILM

The award-winning DEAD CHANNELS FILM FESTIVAL is Northern California's premier celebration of independent and international fantastic filmmaking. The Festival brings entertaining and intelligent science-fiction, fantasy, horror, action, exploitation and a few weird unclassifiable cinematic gems to audiences in the Bay Area.

Opening Night (10/2) and Closing Night (10/10) Gala celebrations at The Vortex Room (1082 Howard btw 6th/7th).

October 3-9 @ Roxie Film Center (3117 16th St. at Valencia) and Parkway Speakeasy (1834 Park Blvd., Oakland)
DEADCHANNELS.COM/2008

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EDITOR'S NOTES

CONT>>

to run, and their backers would be running around trying to cut the other folks off at the knees.

In this case, though, one of the three good guys is going to win — and it will probably be the one who gets the most second-place votes. So it's in everyone's interest not to go negative. If Sanchez, say, started to attack Quezada, the Quezada backers would get mad and leave Sanchez off their ballots — and that would hurt Sanchez when the second-place votes are counted.

So everyone has been pretty well behaved in D9; I've heard a few whispers here and there, and a few people have tossed off a few nasty comments, but overall the candidates and their supporters recognize that it's better to stay positive.

So let me shift for a second to District 3.

There's a real threat in Chinatown-North Beach, and his name is Joe Alioto. As the brother of Sup. Michela Alioto-Pier, the nephew of former Sup. Angela Alioto, and the grandson of the late mayor Joe, Alioto has a legendary political name. He also has big downtown backing. And his politics are, if anything, to the right of his sister, who is one of the worst members of the current board.

Based on polls I've heard about, there are two candidates who have a chance to beat him — David Chiu and Denise McCarthy. Chiu, a member of the Small Business Commission, will almost certainly get hammered by downtown. McCarthy, who has run the Telegraph Hill Neighborhood Center for many years, may get hit, too. And this one, like D9, will come down to the second-place votes.

The last thing McCarthy and Chiu can afford is to attack each other. There's been some of that going on, and it has to stop. If the progressives want to win District 3, Chiu and McCarthy have to realize that, like it or not, they are a team. SFBG

CHRONICLE

CONT>>

which may include placement in foster care, in a group home, release to a local family, or return to a family out of the country — and if the young person is found guilty of a felony, a transfer to federal immigration officials.

The unhappy reality is that there are undocumented, unaccompanied children in our community

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THE SAN FRANCISCO BAY GUARDIAN

who resort to drug sales or other unsafe, illegal activities to survive and help support their families. The way in which queer youth seek sanctuary here from homophobic families parallels the struggles for survival of undocumented youth. The LGBTQ community recognizes our shared everyday struggle with immigrants, our right to exist in healthy, loving families, and as individuals with a healthy sense of self and dignity, even when those rights come under assault through the acts of individual, societal, and governmental bigotry, discrimination, and intervention.

The LGBTQ community recognizes that true justice requires that we transform social conditions. We call on all San Franciscans to stick to the ideals that underlie the democracy we so cherish, and call on our city officials to reassert our commitment to Sanctuary City and human rights.

Implementing the municipal ID program is a positive step. Any delays in its implementation undermine the public safety goals our city is attempting to achieve. As we seek to establish order in this mess — brought about through the criminalization of people's movements — let's stick to our principles, with the fullest regard for equal rights and due process for all of our youth. **SFBG**

Robert Haaland is a labor organizer with Pride at Work, and Sofia Lee Morales works with the Queer Youth Organizing Project.

LANDLORDS

CONT>>

laws as it is. And as the economy tanks, tenants are hurting much more than landlords.

There's no good argument for allowing the pass-through — and there's a very good argument for blocking it. If these thugs can threaten a popular and essential public works program just to make themselves a tiny bit richer, then the mayor and the supervisors will forever be vulnerable to this sort of threat.

The board needs to call the landlords' bluff. If the Coalition for Better Housing really wants to undermine the central public health facility in San Francisco and take the only trauma center in the city off the map, then the mayor needs to stand up and expose these folks for who they are.

We're with Sup. Aaron Peskin, who says he's "not interested in negotiating with terrorists." The supervisors should reject the pass-through with extreme prejudice. **SFBG**

LETTERS

CONT>>

the American taxpayer should bail out Wall Street and proposed a \$700 billion fiscal Band-Aid for the financial community.

Sadly, the legacy of this party and administration in the 20th and now the 21st centuries appears to be *The Decline and Fall of America*.

Stu Smith

San Francisco

THE END OF MEAT

Will 2008 mark the beginning of the end for the US meat industry?

The escalating costs of corn and soybeans caused by harvest shortfalls, rising global demand, and government-mandated ethanol production are forcing widespread cutbacks in the number of animals raised for food.

A recent report by the prestigious Pew Charitable Trusts recommends a phase-out of intensive confinement, which would force additional cutbacks.

For animals and caring consumers, such cuts are long overdue.

The 10 billion animals killed for food in the United States each year have no life before death. From birth, they are caged and crowded, deprived and drugged, manhandled and mutilated. At the slaughterhouse, they may be scalded, bled, skinned, and dismembered while still conscious. Although 93 percent of consumers condemn such abuses, no state or federal law prevents them.

On or about Oct. 2 (Gandhi's birthday), 400 communities in all 50 states and two dozen other countries will observe World Farm Animals Day with public education events (see www.WFAD.org). The purpose is to expose and memorialize the cruel treatment of animals raised for food and to promote an animal-free diet.

Shane Evanshire

San Francisco

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

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(Or, I'd Rather Be Having a Midlife Crisis)
Gail Konop Baker
(DaCapo)

PRETTY IS WHAT CHANGES
Impossible Choices, The Breast Cancer Gene, and How I Defied My Destiny
Jessica Queller
(Spiegel & Grau)

I AM NOT MY BREAST CANCER
Women Talk Openly About Love and Sex, Hair Loss and Weight Gain, Mothers and Daughters, and Being a Woman with Breast Cancer
Ruth Peltason
(Harper Paperbacks)

AFTER BREAST CANCER
A Common-Sense Guide to Life After Treatment
Hester Hill Schnipper, LICSW
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“Money, Power & Elections” by Rodney Smith
“Revisionist Theory of the Great Depression”
Speech given by Dr. Antal E. Fekete
“The Investor’s Guide to Economics”
by Charles Nelson

Club Meetings are scheduled for:

Tuesday, October 7, 2008 7 - 10 pm
Tuesday, November 4, 2008 7 - 10 pm
Tuesday, December 2, 2008 7 - 10 pm

Persons interested in Economics
are invited to attend

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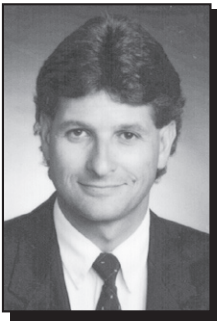
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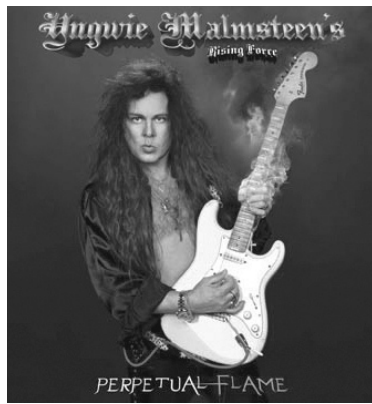
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Election Center 2008: interviews, polls, opinion, and more. Plus: More Project Censored stories, complete music and arts listings, Hotlist, and SFBG TV.

IN THE BLOGS

Politics Pelosi's failed speech, the Great Schlep, conservative challenges

Noise Yngwie Malmsteen, club gossip, All Tomorrow's Parties reviews, bonus Sonic Reducer

Guardian's SF More local fashion, including Street Threads and Fashion Hause features

Back to Oakland?

In what could be his first move toward the mayor's seat, Don Perata's political machine is working overtime to elect one of its own to Oakland's City Council

By J.B. Powell
> jesse@sfbg.com

Big money is flowing into an Oakland City Council campaign, fueling rumors that state Senate President Don Perata might be preparing for a Willie Brown-style move from Sacramento kingpin to Bay Area mayor.

Perata's former chief of staff Kerry Hamill is vying for the city's at-large council seat, running against AC Transit board member Rebecca Kaplan. Two independent expenditure committees with possible links to Perata are laying out tens of thousands of dollars on Hamill's behalf. Sources say Perata has been fundraising for his ex-staffer, as has Oakland City Council President Ignacio De La Fuente, a longtime Perata loyalist. And it appears one of De La Fuente's efforts to raise cash may have skirted the boundaries of state law.

The stakes for De La Fuente are definitely high. Hamill's election would help him retain his role as president of the closely divided council. But the scuttlebutt around Oakland is that a successful Hamill candidacy could have bigger implications. It might just pave the way for something many local observers see as

inevitable: a Perata run for mayor.

Current Mayor Ron Dellums is reeling from a spike in violent crime, huge budget deficits, and a detached leadership style, all of which is fueling a nascent recall movement. Perata will be termed out of state office this year and has made no secret of his interest in Oakland's top job, despite allegedly being the target of an ongoing political corruption investigation by the FBI. Having a powerful colleague like Hamill on the council, while keeping De La Fuente in control of the body, could make a run for mayor attractive to Perata (who didn't return our calls for comment).

"He's going to run. Everybody knows he's going to run," Oakland City Attorney John Russo told the *Guardian*, adding that the flurry of campaigning for Hamill is "absolutely a signal" of Perata's mayoral ambitions. "That group of people [Perata and his allies] clearly see their interests lying with Kerry."

Reached for comment, Hamill said, "Don's supporting me because I'm the best candidate.... Whether it is for selfish reasons like making sure the right people for him are on the council or not, I believe he is supporting me because he likes my work."



Kerry Hamill's campaign has a high profile in Oakland, thanks in part to support from allies of her old boss, Don Perata.

OUTSIDE INFLUENCE

If you live in Oakland or have spent any time there recently, chances are you've seen the pro-Hamill campaign signs promising "Safe Neighborhoods Now" affixed to fences and lampposts all over town. Oakland mailboxes have been stuffed with flyers backing Hamill's candidacy. The signs and some of the other materials position Hamill in opposition to Dellums more than Kaplan, with one mail piece hammering the current mayor for his handling of the city's recent crime wave.

Hamill's campaign did not produce the signs or much of the literature championing her. Instead, two newly formed independent expenditure committees doled out more than \$87,000 on her behalf in the first half of this year alone. The groups are

not required to disclose their recent spending until Oct. 6, but given the volume of material being generated, there is little doubt their combined outlays will top \$100,000 for the year. Hamill told us that outside groups are also aiding her opponent Kaplan, though she did not name them. Our examination of campaign records found that the California Nurses Association paid \$24,535 for a pro-Kaplan mailer in May.

"That's definitely a lot of money," Alameda County supervisor Keith Carson told us, referring to the spending in support of Hamill. "It certainly raises your antenna. In any campaign when you have two separate entrants putting resources in, you pause and ask, 'What's behind it?'"

On the surface the two groups
CONTINUES ON PAGE 15 >>

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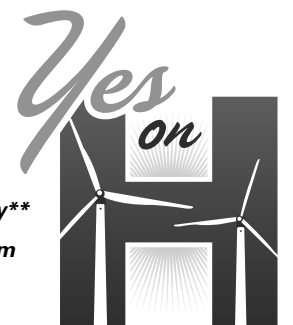
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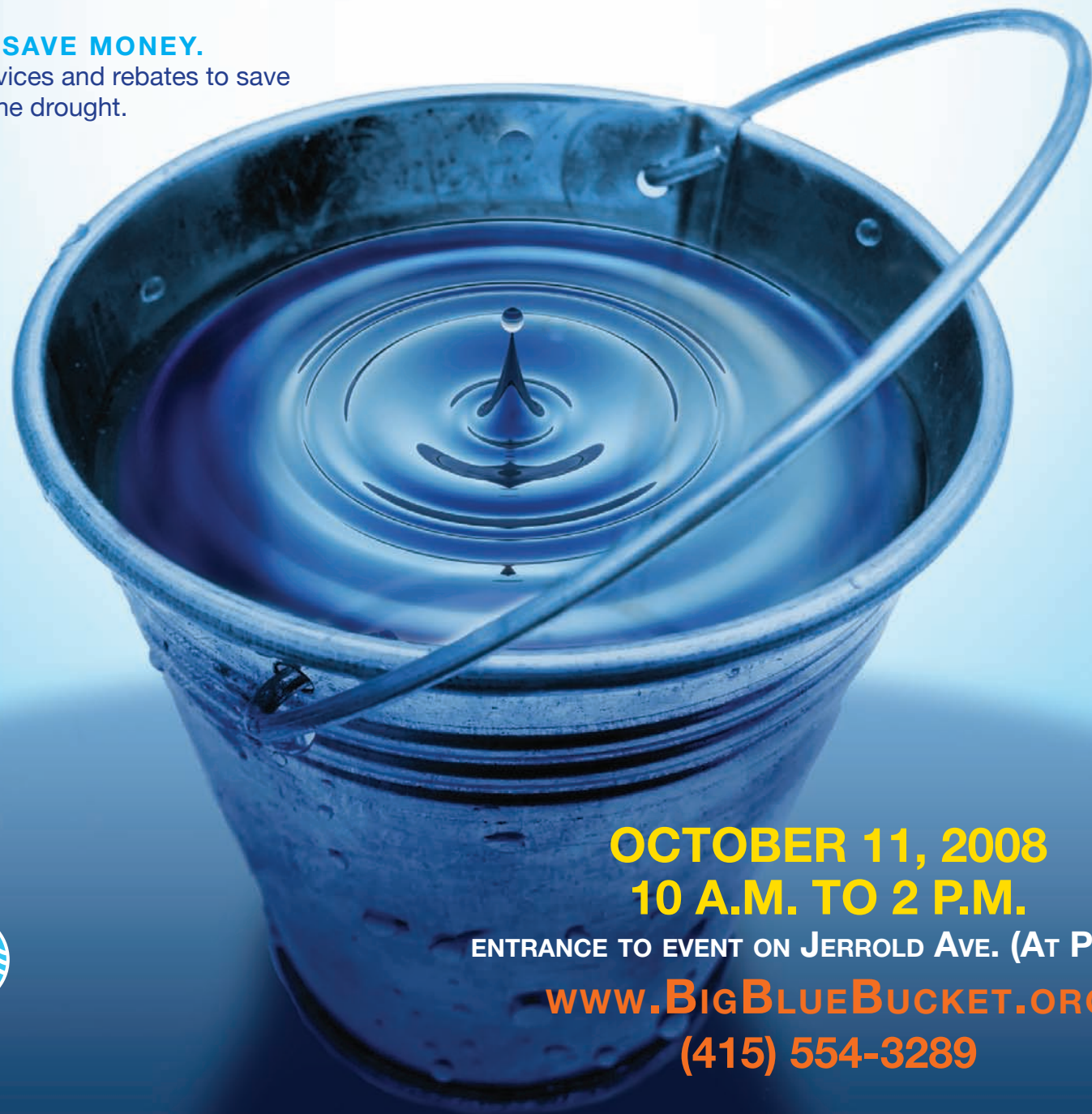
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BY JEAN FEILMOSER
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ALERTS

By Deborah Giattina

> alerts@sfbg.com

WEDNESDAY, OCT. 1

Viva Del Martin

One-half of California's first legally wed gay couple, Del Martin, died Aug. 27. She was 87 and had been with her partner, Phyllis Lyon, since 1950. Among their many accomplishments, the two started the first lesbian-rights political organization, Daughters of Bilitis, in 1955; influenced Dianne Feinstein to outlaw employment discrimination against gays in the city; and worked with religious organizations to include gay people. Join Mayor Gavin Newsom, US Rep. Nancy Pelosi, the Glide choir, LGBT leaders, and Martin's family and loved ones at a celebration of this amazing human.

2–4 p.m., free
City Hall Rotunda
1 Dr. Carlton B. Goodlett Plaza, SF
(415) 392-6257, ext. 305

Landlord extortion

As if we don't pay enough rent already, landlords want to pass the cost of water and sewage rate increases on to you — and are pushing the Board of Supervisors Land Use Committee to approve pass-through legislation. And if they don't get their way, the gouging weenies say they are going to launch a campaign to defeat the popular Proposition A bond measure to rebuild SF General. Show up and support the tenants. But the fun doesn't stop there. Afterward the committee

discusses the Eastern Neighborhoods Plan, which is in dire need of more affordable housing.

11 a.m., free
City Hall
1 Dr. Carlton B. Goodlett Plaza, #263, SF
missionantidisplacement.blogspot.com

FRIDAY, OCT. 3

The Radical Women agenda

As she fights her prison sentence for delivering a press release from inmate sheik Omar Abdel-Rahman, civil liberties lawyer Lynne Stewart is taking the time to deliver a keynote speech in the Mission District about social justice. "The Persistent Power of Socialist Feminism," a four-day Radical Women conference, also hosts experts on poetry, women's studies, queer issues, Palestinian rights, affirmative action, public speaking, and more.

Also Sat/4–Sun/5
9 a.m.–evening, \$15 suggested donation
Women's Building
3543 18th St., SF
(415) 864-1278
radicalwomen.org

SATURDAY, OCT. 4

It's World Vegetarian Day!

Don't forget your hemp tote when you head to Golden Gate Park to collect exotic vegetarian recipes and learn why vegan cheese is gouda for you. The San Francisco Vegetarian Society and In Defense of Animals present the World Veg Festival Weekend to com-

memorate World Vegetarian Day (Oct. 1). The event offers cooking demos, live entertainment, and speakers ranging from raw food writer Cherie Soria to Elliot M. Katz, president of In Defense of Animals. Take a pet home for adoption.

Also, Sun/5
10 a.m.–5 p.m., \$6 suggested donation (free before 10:30 a.m.)
Golden Gate Park, San Francisco
County Fair Building
Ninth Ave. at Lincoln, SF
www.sfv.org/wvd

TUESDAY, OCT. 7

Who needs the Army?

Under Secretary of State for Public Diplomacy James Glassman, who was selected by the president to tackle extremism abroad with nonmilitary tactics, shares his perspective on diplomacy and other non-militaristic forms of intervention. He will talk about how the tools of persuasion and inspiration are indispensable in the 21st century. Ask him why his boss would rather shoot than talk.

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BY LLOYD DANGLE

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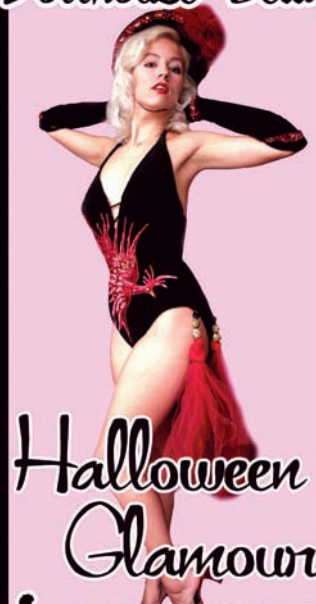
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- Inspect Brake Lines & Hoses
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- Inspect Belts
- Inspect Hoses
- Set Proper Tire Air Pressure
- Rotate Tires
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- Inspect CV Boots & Drive Axles
- Inspect Suspensions
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- Replace Spark Plugs*
- Adjust Idle Speed (if applicable)
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- Replace Brake Fluid
- Replace Coolant
- Replace Axle Fluid (if applicable)
- Check and Adjust Engine Timing (if applicable)
- Check & Adjust Belts (if needed)
- Pressure Test Cooling System
- Inspect Hoses & Clamps
- Inspect Heating & Cooling System
- Service Battery & Connections
- Test Charging System
- Set Proper Tire Air Pressure
- Rotate Tires
- Adjust Steering Gear Box
- (if applicable) Inspect Front & Rear Brakes
- Clean & Adjust Rear Brakes (if applicable)
- Adjust Parking Brake (if needed)
- Inspect Calipers, Rotors & Drums
- Inspect Brake Lines & Hoses
- Check & Adjust Clutch (if applicable)
- Lubricate Hinges, Locks & Latches
- Check Fuel System Filters
- Inspect C.V. Boots & Drive Axles
- Inspect Exhaust System
- Inspect Steering System
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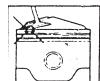
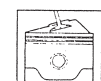
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EXPERIENCE live jazz by the Mitch Marcus Quintet.

SEE *A Life in Print*, a 56-minute film screening that profiles local printmaker Xavier Viramontes, a founding member of Galería de la Raza whose iconoclastic silkscreen poster *Boycott Grapes* for the United Farmworkers awakened a nation and rallied the Chicano movement in art.

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Timothy Horn, *Motherload*, mixed media, 2008. Courtesy of the artist and Hosfelt Gallery. Photograph by Timothy Horn.

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backing Hamill appear unconnected. But recent media reports and a *Guardian* examination of campaign finance records reveal several ties between both organizations and Hamill's old boss, Perata.

The first group, which calls itself Californians for Good Jobs, Clean Streets, and Outstanding Schools, displays clear Perata associations. The group's treasurer is Mark Capitolo, who used to be Perata's director of communications. Many of its donors consistently give to Perata's numerous political action committees. And its campaign documents list a Sacramento phone number that, as the *East Bay Express* reported in May, belongs to Perata's chief political strategist, Sandra Polka.

Polka and employees of her consulting business appear to be deeply involved in the senator's affairs. When we called Perata's Sacramento office seeking comment for this story, we were told to contact Paul Hefner, who works for Polka's firm. Polka, Hefner, De La Fuente, Capitolo, and Californians for Good Jobs president, Hilda Martinez, did not return our calls for comment.

Perata's links to the second group, known as Oakland Jobs PAC, are not as immediately apparent, and one person involved with the group denied that the legislator is aiding their cause. But an inspection of disclosure forms did yield evidence of the legislator's potential influence. In mid-May, Oakland Jobs received its first \$10,000 from another political action committee known as Vote Matters. As the *Contra Costa Times* reported, Vote Matters spent more than \$175,000 earlier this year trying to pass Proposition 93, which would have allowed Perata and other termed-out state politicians to remain in office. Perata strongly supported the measure, which did not pass.

Robert Apodaca, who called himself a "personal friend" of Perata's, informed the *Guardian* that he recommended that Vote Matters provide the money to Oakland Jobs. Apodaca is director of marketing for the architecture and planning firm MVE and Associates, which designed the huge Oak to Ninth Project along the Oakland waterfront. Perata passed key legislation that allowed the project to move forward, though it has yet to be built. Oakland Jobs donor Signature Properties is one of the project's lead developers and, according to the *East Bay Express*, Oakland Jobs' treasurer Sean Welch has worked for Signature Properties in the past. Signature Properties has

also been a donor to Perata's political committees, as have several other Oakland Jobs contributors.

In addition to his work for MVE and what he deemed his "unpaid advisor" relationship with Vote Matters, Apodaca is listed as a paid campaign consultant for a now-defunct committee called the "California Latino Leadership Fund" (CLLF). CLLF employed Polka as well as Apodaca in 2006 and 2007. Polka is now working on behalf of the other committee backing Hamill this year, Californians for Good Jobs, Safe Streets, and Outstanding Jobs.

DEVELOPERS' DEEP POCKETS Apodaca told us he could not remember why he pushed for Vote Matters, which normally supports state candidates and initiatives, to give money to a local committee like Oakland Jobs. But he was certain that Perata played no part in it. "He's not involved in [the committee's decisions]. He's not even in the room."

But a well-placed East Bay source told us Perata was in the room with Oakland Jobs-affiliated figures while money was being sought to support Hamill. The source, who asked not to be identified, said Perata was part of a breakfast meeting several months ago at the downtown offices of the Oakland law firm of Wendel, Rosen, Black and Dean, at which De La Fuente asked a group of prominent developers to give large sums of money to an independent expenditure committee that would back Hamill.

The source could not recall if the committee was named by De La Fuente or anyone else at the meeting. But according to the source, pro-development activist Greg McConnell was there. McConnell told us he is involved in running Oakland Jobs. His business, the McConnell Group, has received funding from the group. The source also said representatives from Signature Properties and developer Forest Hill, another Oakland Jobs donor, were in attendance and that De La Fuente expressed an interest in raising "over a hundred grand" for the race.

A second source confirmed that Perata was at the meeting in question but did not recall De La Fuente asking for the funds, though the second source did say De La Fuente has subsequently called seeking money for Hamill's campaign.

Reached for comment, McConnell asserted that Perata is not involved with Oakland Jobs. He said a morning meeting did take place at the Wendel, Rosen firm "a couple of weeks ago," during which Perata asked the developers in

attendance to contribute directly to Hamill's campaign. But according to McConnell, Perata left the room before De La Fuente made a pitch to fund independent expenditures. Direct contributions to candidates are limited to \$600 per donor in Oakland. Independent groups like Oakland Jobs are not subject to those restrictions.

'NOT KOSHER'

In addition to learning of De La Fuente's alleged fundraising pitch at a recent developers' meeting, the *Guardian* has obtained a letter from De La Fuente to potential Hamill donors asking them to attend a \$600-a-head event Oct. 2. Nothing in the letter itself, dated Sept. 16, appears to violate any campaign finance rules. But it is printed on what appears to be official City of Oakland letterhead, complete with the official seal. That could mean trouble for De La Fuente.

"That's not kosher," Mark Morodomi, the supervising deputy in the Oakland city attorney's office, told us. State law prohibits the use of government resources for political campaigning. Before coming to Oakland, Morodomi spent 10 years at the California Fair Political Practices Commission, the state's campaign-finance watchdog.

A line in small type on the bottom of the letter reads, "Not printed or mailed at public expense." Morodomi said the phrase "comes close" to making the use of city letterhead permissible, but he added, "It doesn't inoculate him. Magic language doesn't automatically make it okay ... those words have to be true."

According to Morodomi, if any part of generating and disseminating the missive involved taxpayer-funded resources — from printing costs to paper, envelopes, or stamps — De La Fuente would be in violation of the law. Using Oakland's official seal could also be problematic.

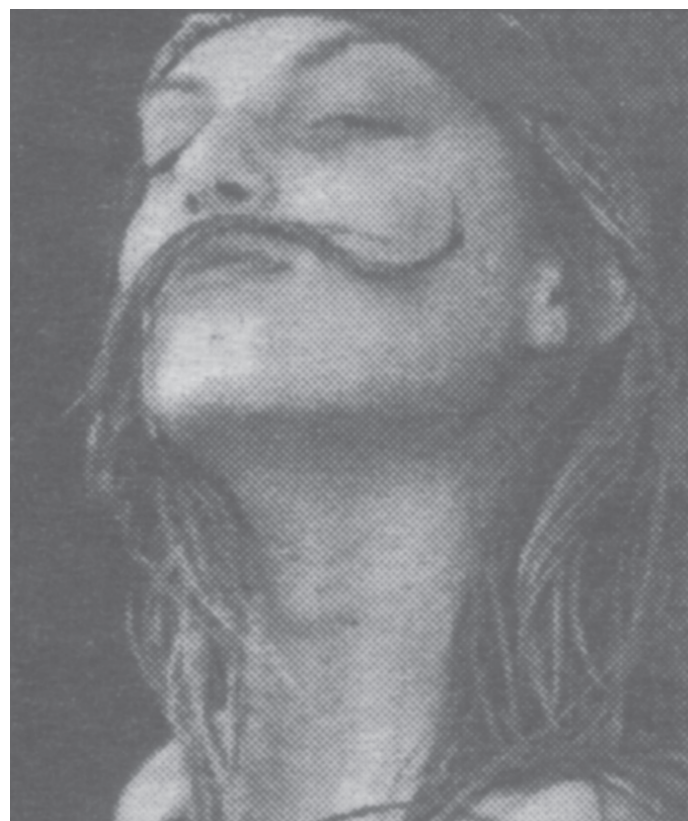
Hamill dismissed concerns that the invitation tested the limits of the law: "I've been around for 20 years, and I've seen council members use that kind of stationary for fundraisers all the time."

But City Attorney Russo, Morodomi's boss, that even if the letter turns out to be technically legal because no public resources were used, he is uncomfortable with De La Fuente's decision to mix fundraising with official city documentation: "It's not great form. You have to be really mindful as to how it would appear." **SFBG**

Guardian interns Katie Baker and Anna Rendall contributed to this report.

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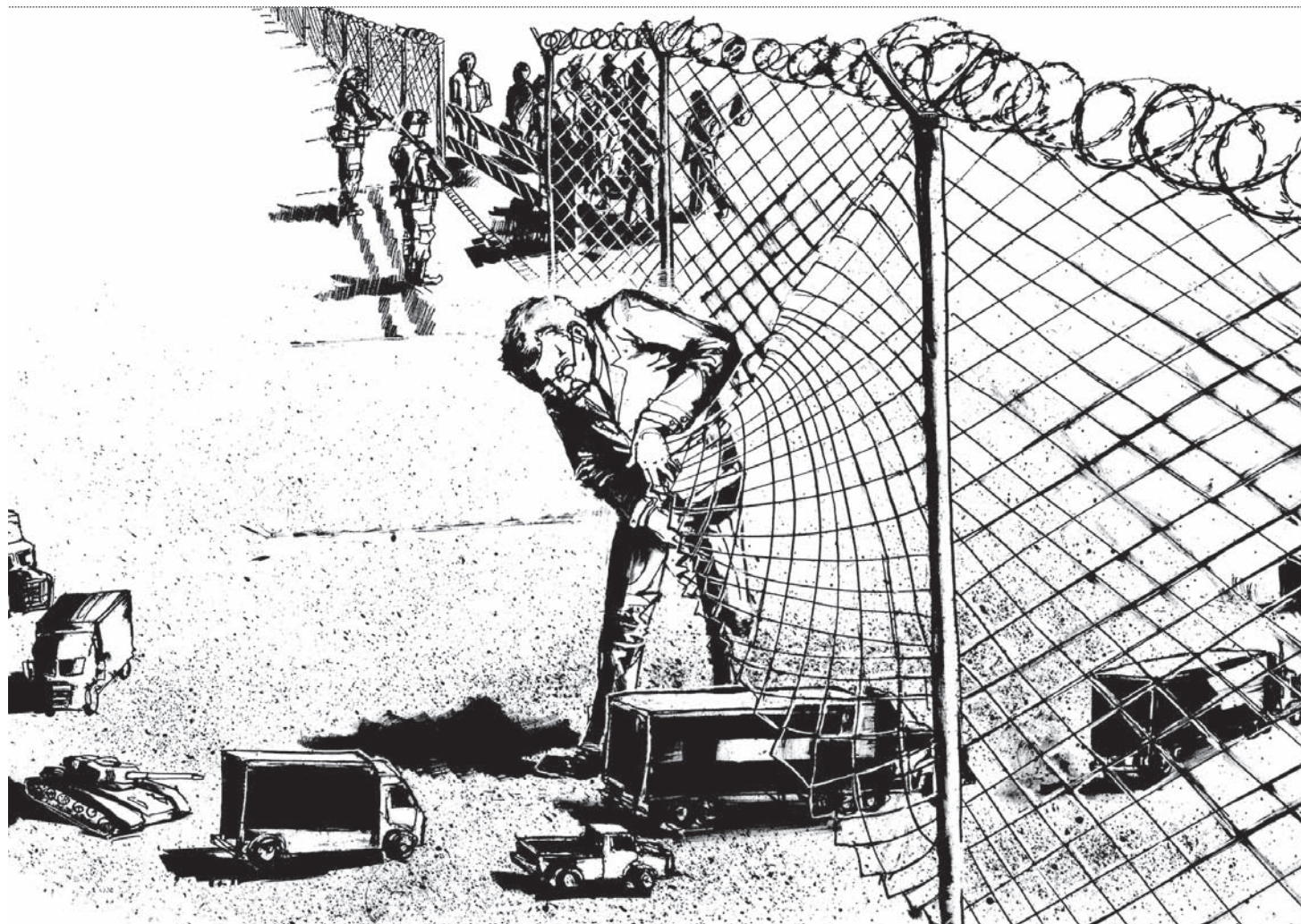


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GUARDIAN ILLUSTRATION BY PAT KINSELLA

Project Censored

The top 10 stories the US news media missed in the past year

By Amanda Witherell
 > amanda@sfbg.com

The daily dispatches and nightly newscasts of the mainstream media regularly cover terrorism, but rarely discuss how the fear of attacks is used to manipulate the public and set policy. That's the common thread of many unreported stories last year, according to an analysis by *Project Censored*.

Since 1976, Sonoma State University has released an annual survey of the top 25 stories the mainstream media failed to report or reported poorly. Culled from worldwide alternative news sources, vetted by students and faculty, and ranked by judges, the stories were not necessarily overtly censored. But their controversial subjects, challenges to the status quo, or general under-the-radar subject matter might have kept them from the front pages. *Project Censored* recounts them, accompanied by media analysis, in a book of the same name published annually by Seven Stories Press.

"This year, war and civil liberties stood out," Peter Phillips, project director since 1996, said of the top stories. "They're closely related and part of the War on Terror that has been the dominant theme of *Project Censored* for seven years, since 9/11."

Whether it's preventing what one piece of legislation calls "homegrown terrorism" by federally funding the study of radicalism, using vague concerns about security to quietly expand

NAFTA, or refusing to count the number of Iraqi civilians killed in the war, the threat of terrorism is being used to silence people and expand power.

"The war on terror is a sort of mind terror," said Nancy Snow, one of the project's 24 judges and an associate professor of public diplomacy at the Newhouse School of Public Communications at Syracuse University. Snow — who has taught classes on war, media, and propaganda — elaborated: "You can't declare war on terror. It's a tactic used by groups to gain publicity and it will remain with us. But it's unlikely that [the number of terrorist acts] will spike. It spikes in the minds of people."

She pointed out that the number of terrorist attacks has dropped worldwide since 2003. Some use the absence of fresh attacks as evidence that the so-called war on terror is working. But a RAND Corporation study for the Department of Defense released in August said the war on terror hasn't effectively undermined Al Qaeda. It suggested the phrase be replaced with the less loaded term "counterterrorism."

Both Phillips and Snow agree that comprehensive, contextual reporting is missing from most of the coverage. "That's one of my criticisms of the media," Snow said. "They spotlight issues and don't look at the entire landscape."

This year the landscape of *Project Censored* itself is expanding. After talking with educators who bemoan the ongoing decline of news quality and want to help, Phillips launched the Truth

Emergency Project, in which Sonoma State partners with 23 other universities. All will host classes for students to search out untold stories, vet them for accuracy, and submit them for consideration to *Project Censored*.

"There's a renaissance of independent media," Phillips said. He thinks bloggers and citizen journalists are filling crucial roles left vacant by staff cutbacks throughout the mainstream media. And, he said, it's time for universities, educators, and media experts to step in and help. "It's not just reforming the media, but supporting them in as many ways as they need, like validating stories by fact-checking."

The Truth Emergency Project will also host a news service that aggregates the top 12 independent media sources and posts them on one page. "So you can get an RSS feed from all the major independent news sources we trust," he said. Discerning newshounds can find reporting from the BBC, Democracy Now!, and Inter Press Service (IPS) in one spot. "The whole criteria," he said, "is no corporate media."

Carl Jensen, who started *Project Censored* in 1976, said the expansion is a new and necessary phase. "It answers the question I was always challenged with: how do you know this is the truth? Having 24 campuses reviewing all the stories and raising questions really provides a good answer. These stories will be vetted more than Sarah Palin."

Phillips said he hopes to expand to 100 schools within the year, and would like the proj-

ect to bring more attention to the dire need for public support for high quality news reporting. "I think it's going to require government subsidies and nonprofit organizations doing community media projects," he said. "It's more than just reforming at the FCC level. It's building independent media from the ground up."

Phillips likens it to the boom in micro-brewed beer and the spread of independently-owned pubs: "If we can have a renaissance in beer-making, following established purity standards, then we can do it with our media, too." But for now, we have *Project Censored*, whose top 10 underreported stories for 2008 are:

1. HOW MANY IRAQIS HAVE DIED?

Nobody knows exactly how many lives the Iraq War has claimed. But even more astounding is that so few journalists have mentioned the issue or cited the top estimate: 1.2 million.

During August and September 2007, Opinion Research Business, a British polling group, surveyed 2,414 adults in 15 of 18 Iraqi provinces and found that more than 20 percent had experienced at least one war-related death since March 2003. Using common statistical study methods, it determined that as many as 1.2 million people had been killed since the war began.

The US military, claiming it keeps no count, still employs civilian death data as a marker of progress. For example, in a Sept. 10, 2007, report to Congress, Gen. David Petraeus said, "Civilian deaths of all categories, less natural causes, have also declined considerably, by over 45 percent Iraq-wide since the height of the sectarian violence in December."

But whose number was he using? Estimates range wildly and are based on a variety of sources, including hospital, morgue, and media reports, as well as in-person surveys.

In October 2006, the British medical journal *Lancet* published a Johns Hopkins University study vetted by four independent sources that counted 655,000 dead, based on interviews with 1,849 households. It updated a similar study from 2004 that counted 100,000 dead. The Associated Press called it "controversial."

The AP began its own count in 2005 and by 2006 said that at least 37,547 Iraqis had lost their lives due to war-related violence, but called it a minimum estimate at best and didn't include insurgent deaths.

Iraq Body Count, a group of US and UK citizens who aggregate numbers from media reports on civilian deaths, puts the figure between 87,000 and 95,000. In January 2008, the World Health Organization and the Iraqi government did door-to-door surveys of nearly 10,000 households and put the number of dead at 151,000.

The 1.2 million figure is out there, too, which is higher than the Rwandan genocide death toll and closing in on the 1.7 million who perished in Cambodia's killing fields. It raises questions about the real number of deaths from US aerial bombings and house raids, and challenges the common assumption that this is a war in which Iraqis are killing Iraqis.

Justifying the higher number, Michael Schwartz, writing on the blog AfterDowningStreet.org, pointed to a fact reported by the Brookings Institute that US troops have, over the past four years, conducted

about 100 house raids a day — a number that has recently increased with assistance from Iraqi soldiers.

Brutality during these house searches has been documented by returning soldiers, Iraqi civilians, and independent journalists (See #9 below). Schwartz suggests the aggressive “element of surprise” tactics employed by soldiers is likely resulting in several thousands of deaths a day that either go unreported or are categorized as insurgent casualties.

The spin is having its intended effect: a February 2007 AP poll showed Americans gave a median estimate of 9,890 Iraqi deaths as a result of the war, a number far below that cited in any credible study.

Sources: “Is the United States killing 10,000 Iraqis every month? Or is it more?” Michael Schwartz, *After Downing Street.org*, July 6, 2007; “Iraq death toll rivals Rwanda Genocide, Cambodian killing fields,” Joshua Holland, *AlterNet*, Sept. 17, 2007; “Iraq conflict has killed a million: survey,” Luke Baker, *Reuters*, Jan. 30, 2008; “Iraq: Not our country to return to,” Maki al-Nazzal and Dabr Jamail, *Inter Press Service*, March 3, 2008.

2. NAFTA ON STEROIDS

Coupling the perennial issue of security with Wall Street’s measures of prosperity, the leaders of the three North American nations convened the Security and Prosperity Partnership. The White House-led initiative — launched at a March 23, 2005, meeting of President Bush, Mexico’s then-president Vicente Fox, and Canadian Prime Minister Paul Martin — joins beefed-up commerce with coordinated military operations to promote what it calls “borderless unity.”

Critics call it “NAFTA on steroids.” However, unlike NAFTA, the SPP was formed in secret, without public input.

“The SPP is not a law, or a treaty, or even a signed agreement,” Laura Carlsen wrote in a report for the Center for International Policy. “All these would require public debate and participation of Congress, both of which the SPP has scrupulously avoided.”

Instead the SPP has a special workgroup: the North American Competitiveness Council. It’s a coalition of private companies that are, according to the SPP Web site, “adding high-level business input [that] will assist governments in enhancing North America’s competitive position and engage the private sector as partners in finding solutions.”

The NACC includes the Chevron Corporation, Ford Motor Company, General Electric, Lockheed Martin Corporation, Merck & Co. Inc., New York Life Insurance Co., Procter & Gamble Co., and Wal-Mart Stores, Inc.

“Where are the environmental council, the labor council, and the citizen’s council in this process?” Carlsen asked.

A look at NAFTA’s unpopularity among citizens in all three nations is evidence of why its expansion would need to be disguised. “It’s a scheme to create a borderless North American Union under US control without barriers to trade and capital flows for corporate giants, mainly US ones,” wrote Steven Lendman in *Global Research*. “It’s also to insure America gets free and unlimited access to Canadian and

Mexican resources, mainly oil, and in the case of Canada, water as well.”

Sources: “Deep Integration,” Laura Carlsen, *Center for International Policy*, May 30, 2007; “The Militarization and Annexation of North America,” Stephen Lendman, *Global Research*, July 19, 2007; “The North American Union,” Constance Fogal, *Global Research*, Aug. 2, 2007.

3. INFRAGARD GUARDS ITSELF

The FBI and Department of Homeland Security have effectively deputized 23,000 members of the business community, asking them to tip off the feds in exchange for preferential treatment in the event of a crisis. “The members of this rapidly growing group, called InfraGard, receive secret warnings of terrorist threats before the public does — and, at least on one occasion, before elected officials,” Matthew Rothschild wrote in the March 2008 issue of *The Progressive*.

InfraGard was created in 1996 in Cleveland as part of an FBI probe into cyberthreats. Yet after 9/11, membership jumped from 1,700 to more than 23,000, and now includes 350 of the nation’s Fortune 500 companies. Members typically have a stake in one of several crucial infrastructure industries, including agriculture, banking, defense, energy, food, telecommunications, law enforcement, and transportation. The group’s 86 chapters coordinate with 56 FBI field offices nationwide.

While FBI Director Robert Mueller has said he considers this segment of the private sector “the first line of defense,” the American Civil Liberties Union issued a grave warning about the potential for abuse. “There is evidence that InfraGard may be closer to a corporate TIPS program, turning private-sector corporations — some of which may be in a position to observe the activities of millions of individual customers — into surrogate eyes and ears for the FBI,” it cautioned in an August 2004 report.

“The FBI should not be creating a privileged class of Americans who get special treatment,” Jay Stanley, public education director of the ACLU’s technology and liberty program, told Rothschild.

And they are privileged: a DHS spokesperson told Rothschild that InfraGard members receive special training and readiness exercises. They’re also privy to protected information that is usually shielded from disclosure under the trade secrets provision of the Freedom of Information Act.

The information they have may be of critical importance to the general public, but first it goes to the privileged membership — sometimes before it’s released to elected officials. As Rothschild related in his story, on Nov. 1, 2001, the FBI sent an alert to InfraGard members about a potential threat to bridges in California. Barry Davis, who worked for Morgan Stanley, received the information and relayed it to his brother Gray, then governor of California, who released it to the public.

Steve Maviglio, Davis’s press secretary at the time, told Rothschild, “The governor got a lot of grief for releasing the information. In his defense, he said, ‘I was on the phone with my brother, who is an investment banker. And if he knows, why shouldn’t the public know?’”

Source: “The FBI deputizes business,” Matthew Rothschild, *The Progressive*, Feb. 7, 2008.

4. ILEA: TRAINING GROUND FOR ILLEGAL WARS?

The School of the Americas earned an unsavory reputation in Latin America after many graduates of the Fort Benning, Ga., facility turned into counterinsurgency death squad leaders. So the International Law Enforcement Academy recently installed by the United States in El Salvador — which looks, acts, and smells like the SOA — is also drawing scorn.

The school, which opened in June 2005 before the Salvadoran National Assembly approved it, has a satellite operation in Peru and is funded with \$3.6 million from the US Treasury and staffed with instructors from the DEA, ICE, and FBI. It’s tasked with training 1,500 police officers, judges, prosecutors, and other law enforcement agents in counterterrorism techniques per year. It’s stated purpose is to make Latin America “safe for foreign investment” by “providing regional security and economic stability and combating crime.”

ILEAs aren’t new, but past schools located in Hungary, Thailand, Botswana, and Roswell, N.M., haven’t been terribly controversial. Yet Salvadoran human rights organizers take issue with the fact that, in true SOA fashion, the ILEA releases neither information about its curriculum nor a list of students and graduates. Additionally, the way the school slipped into existence without public oversight has raised ire.

As Wes Enzinna noted in a North American Congress on Latin America report, when the US decided it wanted a training ground in Latin America, El Salvador was not the first choice. In 2002 US officials selected Costa Rica as host — a country that doesn’t even have an army. The local government signed on and the plan made headlines. But when citizens learned about it, they revolted and demanded the government change the agreement. The US bailed for a more discreet second attempt in El Salvador.

“Members of the US Congress were not briefed about the academy, nor was the main opposition party in El Salvador, the Farabundo Martí-National Liberation Front (FMLN),” Enzinna wrote. “But once the news media reported that the two countries had signed an official agreement in September, activists in El Salvador demanded to see the text of the document.” Though they tried to garner enough opposition to kill the agreement, the National Assembly narrowly ratified it.

Now, after more than three years in operation, critics point out that Salvadoran police, who account for 25 percent of the graduates, have become more violent. A May 2007 report by Tutela Legal implicated Salvadoran National Police (PNC) officers in eight death squad-style assassinations in 2006.

El Salvador’s ILEA recently received another \$2 million in US funding through the congressionally approved Mérida Initiative — but still refuses to adopt a more transparent curriculum and administration, despite partnering with a well-known human rights leader. Enzinna’s FOIA requests for course materials were rejected by the government, so no one knows exactly what the school is teaching, or to whom.

MORE AT SFBG.COM

For a look at the top underreported stories in San Francisco, go to sfbg.com.

Sources: “Exporting US ‘Criminal Justice’ to Latin America,” “Community in Solidarity with the people of El Salvador,” *Upside Down World*, June 14, 2007; “Another SOA?” Wes Enzinna, *NACLA Report on the Americas*, March/April 2008; “ILEA funding approved by Salvadoran right wing legislators,” *CISPES*, March 15, 2007; “Is George Bush restarting Latin America’s ‘dirty wars?’” Benjamin Dangl, *AlterNet*, Aug. 31, 2007.

5. SEIZING PROTEST

Protesting war could get you into big trouble, according to a critical read of two executive orders recently signed by President Bush. The first, issued July 17, 2007, and titled, “Blocking property of certain persons who threaten stabilization efforts in Iraq,” allows the feds to seize assets from anyone who “directly or indirectly” poses a risk to the US war in Iraq. And, citing the modern technological ease of transferring funds and assets, the order states that no prior notice is necessary before the raid.

On Aug. 1, Bush signed another order, similar but directed toward anyone undermining the “sovereignty of Lebanon or its democratic processes and institutions.” In this case, the Secretary of the Treasury can seize the assets of anyone perceived as posing a risk of violence, as well as the assets of their spouses and dependents, and bans them from receiving any humanitarian aid.

Critics say the orders bypass the right to due process and the vague language makes manipulation and abuse possible. Protesting the war could be perceived as undermining or threatening US efforts in Iraq. “This is so sweeping, it’s staggering,” said Bruce Fein, a former Reagan administration official in the Justice Department who editorialized against it in the *Washington Times*. “It expands beyond terrorism, beyond seeking to use violence or the threat of violence to cower or intimidate a population.”

Sources: “Bush executive order: Criminalizing the antiwar movement,” Michel Chossudovsky, *Global Research*, July 2007; “Bush’s executive order even worse than the one on Iraq,” Matthew Rothschild, *The Progressive*, Aug. 2007.

6. RADICALS = TERRORISTS

On Oct. 23, 2007, the House of Representatives overwhelmingly passed — by a vote of 404-6 — the “Violent Radicalization and Homegrown Terrorism Prevention Act,” designed to root out the causes of radicalization in Americans.

With an estimated four-year cost of \$22 million, the act establishes a 10-member National Commission on the Prevention of Violent Radicalization and Homegrown Terrorism, as well as a university-based Center of Excellence “to examine the social, criminal, political, psychological, and economic roots of domestic terrorism,” according to a press release from the bill’s author, Rep. Jane Harman (D-Los Angeles).

CONTINUES ON PAGE 18 »

Project Censored CONT.

During debate on the bill, Harman said, “Free speech, espousing even very radical beliefs, is protected by our Constitution. But violent behavior is not.”

Jessica Lee, writing in the *Indypendent*, a newspaper put out by the New York Independent Media Center, pointed out that in a later press release Harman stated: “the National Commission [will] propose to both Congress and [Department of Homeland Security Secretary Michael] Chertoff initiatives to intercede before radicalized individuals turn violent.”

Which could be when they’re speaking, writing, and organizing in ways that are protected by the First Amendment. This redefines civil disobedience as terrorism, say civil rights experts, and the wording is too vague. For example, the definition of “violent radicalization” is “the process of adopting or promoting an extremist belief system for the purpose of facilitating ideologically based violence to advance political, religious, or social change.”

“What is an extremist belief system? Who defines this? These are broad definitions that encompass so much.... It is criminalizing thought and ideology,” said Alejandro Queral, executive director of the Northwest Constitutional Rights Center in Portland, Ore.

Though the ACLU recommended some changes that were adopted, it continued to criticize the bill. Harman, in a response letter, said free speech is still free and stood by the need to curb ideologically-based violence.

The story didn’t make it onto the CNN ticker, but enough independent sources reported on it that the equivalent Senate Bill 1959 has since stalled. After introducing the bill, Sen. Susan Collins (R-Me.), later joined forces with Sen. Joe Lieberman (I-Conn.) on a report criticizing the Internet as a tool for violent Islamic extremism.

Despite an outcry from civil liberties groups, days after the report was released Lieberman demanded that YouTube remove a number of Islamist propaganda videos. YouTube canned some that broke their rules regarding violence and hate speech, but resisted censoring others. The ensuing battle caught the attention of the *New York Times*, and on May 25 it editorialized against Lieberman and S 1959.

Sources: “Bringing the war on terrorism home,” Jessica Lee, *Indypendent*, Nov. 16, 2007; “Examining the Homegrown Terrorism Prevention Act,” Lindsay Beyerstein, *In These Times*, Nov. 2007; “The Violent Radicalization Homegrown Terrorism Prevention Act of 2007,” Matt Renner, *Truthout*, Nov. 20, 2007

7. SLAVERY’S RUNNER-UP

Every year, about 121,000 people legally enter the United States to work with H-2 visas, a program legislators are touting as part of future immigration reform. But Rep. Charles Rangel (D-N.Y.) called this guest worker program “the closest thing I’ve ever seen to slavery.”

The Southern Poverty Law Center likened it to “modern day indentured servitude.” They interviewed thousands of guest workers and reviewed legal cases for a report released in March 2007, in which authors Mary Bauer and

Sarah Reynolds wrote, “Unlike US citizens, guest workers do not enjoy the most fundamental protection of a competitive labor market — the ability to change jobs if they are mistreated. Instead, they are bound to the employers who ‘import’ them. If guest workers complain about abuses, they face deportation, blacklisting, or other retaliation.”

When visas expire, workers must leave the country, hardly making this the path to permanent citizenship legislators are looking for. The H-2 program mimics the controversial *bracero* program, established through a joint agreement between Mexico and the United States in 1942 that brought 4.5 million workers over the border during the 22 years it was in effect.

Many legal protections were written into the program, but in most cases they existed only on paper in a language unreadable to employees. In 1964 the program was shuttered amid scores of human rights abuses and com-

ers are stuffing their pockets with cash, while the workers return home with very little money.

The Southern Poverty Law Center outlined a list of comprehensive changes needed in the program, concluding, “For too long, our country has benefited from the labor provided by guest workers but has failed to provide a fair system that respects their human rights and upholds the most basic values of our democracy. The time has come for Congress to overhaul our shamefully abusive guest worker system.”

Sources: “Close to Slavery,” Mary Bauer and Sarah Reynolds, *Southern Poverty Law Center*, March 2007; “Coming to America,” Felicia Mello, *The Nation*, June 25, 2007; “Trafficking racket,” Chidanand Rajghatta, *Times of India*, March 10, 2008.

8. BUSH CHANGES THE RULES

The Bush administration’s Office of Legal Counsel in the Department of Justice has



GUARDIAN ILLUSTRATION BY PAT KINSELLA

plaints that it undermined petitions for higher wages from US workers. Soon after, United Farm Workers organized, which César Chávez said would have been impossible if the *bracero* program still existed.

Years later, it essentially still does. The H-2A program, which accounted for 32,000 agricultural workers in 2005, has many of the same protections — and many of the same abuses. Even worse is the H-2B program, used by 89,000 non-agricultural workers annually. Created by the Immigration Reform and Control Act of 1986, none of the safeguards of the H-2A visa are legally required for H-2B workers.

Still, Mexicans are literally lining up for H-2B status, the stark details of which were reported by Felicia Mello in *The Nation*. Furthermore, thousands of illegal immigrants are employed throughout the country, providing cheap, unprotected labor and further undermining the scant provisions of the laws. Labor contractors who connect immigrants with employ-

been issuing classified legal opinions about surveillance for years. As a member of the Senate Intelligence Committee, Sen. Sheldon Whitehouse (D-R.I.) had access to the DOJ opinions on presidential power and had three declassified to show how the judicial branch has, in a bizarre and chilling way, assisted President Bush in circumventing its own power. According to the three memos:

“There is no constitutional requirement for a President to issue a new executive order whenever he wishes to depart from the terms of a previous executive order. Rather than violate an executive order, the President has instead modified or waived it”;

“The President, exercising his constitutional authority under Article II, can determine whether an action is a lawful exercise of the President’s authority under Article II,” and “The Department of Justice is bound by the President’s legal determinations.”

Or, as Whitehouse rephrased in a Dec. 7, 2007, Senate speech: “I don’t have to follow my

own rules, and I don’t have to tell you when I’m breaking them. I get to determine what my own powers are. The Department of Justice doesn’t tell me what the law is. I tell the Department of Justice what the law is.”

The issue arose within the context of the Protect America Act, which expands government surveillance powers and gives telecom companies legal immunity for helping. Whitehouse called it “a second-rate piece of legislation passed in a stampede in August at the behest of the Bush administration.”

He pointed out that the act does not prohibit spying on Americans overseas — with the exception of an executive order that permits surveillance only of Americans whom the Attorney General determines to be “agents of a foreign power.”

“In other words, the only thing standing between Americans traveling overseas and government wiretap is an executive order,” Whitehouse said in an April 12 speech. “An order this president, under the first legal theory I cited, claims he has no legal obligation to obey.”

Whitehouse, a former US Attorney, legal counsel to Rhode Island’s governor, and Rhode Island Attorney General who took office in 2006, went on to point out that *Marbury vs. Madison*, written by Chief Justice John Marshall in 1803, established that it is “emphatically the province and duty of the judicial department to say what the law is.”

Sources: “In FISA Speech, Whitehouse sharply criticizes Bush Administration’s assertion of executive power,” Sheldon Whitehouse, Dec. 7, 2007; “Down the Rabbit Hole,” Marcy Wheeler, *The Guardian* (UK), Dec. 26, 2007.

9. SOLDIERS SPEAK OUT

Hearing soldiers recount their war experiences is the closest many people come to understanding the real horror, pain, and confusion of combat. One would think that might make compelling copy or powerful footage for a news outlet. But in March, when more than 300 veterans from the wars in Iraq and Afghanistan convened for four days of public testimony on the war, they were largely ignored by the media.

Winter Soldier was designed to give soldiers a public forum to air some of the atrocities they witnessed. Originally convened by Vietnam Vets Against the War in January 1971, more than 100 Vietnam veterans and 16 civilians described their war experiences, including rapes, torture, brutalities, and killing of non-combatants. The testimony was entered into the *Congressional Record*, filmed, and shown at the Cannes Film Festival.

Iraq Veterans Against the War hosted the 2008 reprise of the 1971 hearings. Aaron Glantz, writing in *One World*, recalled testimony from former Marine Cpl. Jason Washburn, who said, “his commanders encouraged lawless behavior. ‘We were encouraged to bring ‘drop weapons,’ or shovels. In case we accidentally shot a civilian, we could drop the weapon on the body and pretend they were an insurgent.”

An investigation by Chris Hedges and Laila Al-Arian in *The Nation* that included interviews with 50 Iraq war veterans also revealed an overwhelming lack of training and resources, and a general disregard for the traditional rules of war.

Though most major news outlets sent staff to cover New York's Fashion Week, few made it to Silver Spring, Md. for the Winter Soldier hearings. Fortunately, KPFA and Pacifica Radio broadcast the testimonies live and, in an update to the story, said they were "deluged with phone calls, e-mails, and blog posts from service members, veterans, and military families thanking us for breaking a cultural norm of silence about the reality of war." Testimonies can still be heard at www.ivaw.org.

Sources: "Winter Soldier: Iraq & Afghanistan eyewitness accounts of the occupation," *Iraq Veterans Against the War*, March 13-16, 2008; "War comes home," Aaron Glantz, *Aimee Allison*, and *Esther Manilla*, *Pacifica Radio*, March 14-16, 2008; "US Soldiers testify about war crimes," Aaron Glantz, *One World*, March 19, 2008; "The Other War," Chris Hedges and Laila Al-Arian, *The Nation*, July 30, 2007.

10. APA HELPS CIA TORTURE

Psychologists have been assisting the CIA and US military with interrogation and torture of Guantánamo detainees — which the American Psychological Association has said is fine, despite objections from many of its 148,000 members.

A 10-member APA task force convened on the divisive issue in July 2005 and found that assistance from psychologists was making the interrogations safe and the group deferred to US standards on torture over international human-rights organizations' definitions.

The task force was criticized by APA members for deliberating in secret, and later it was revealed that six of the 10 participants had ties to the armed services. Not only that, but as Katherine Eban reported in *Vanity Fair*, "Psychologists, working in secrecy, had actually designed the tactics and trained interrogators in them while on contract to the CIA."

In particular, psychologists James Mitchell and Bruce Jessen, neither of whom are APA members, honed a classified military training program known as SERE [Survival, Evasion, Resistance, Escape] that teaches soldiers how to tough out torture if captured by enemies. "Mitchell and Jessen reverse-engineered the tactics inflicted on SERE trainees for use on detainees in the global war on terror," Eban wrote.

And, as Mark Benjamin noted in a *Salon* article, employing SERE training — which is designed to replicate torture tactics that don't abide by Geneva Convention standards — refutes past administration assertions that current CIA torture techniques are safe and legal. "Soldiers undergoing SERE training are subject to

forced nudity, stress positions, lengthy isolation, sleep deprivation, sexual humiliation, exhaustion from exercise, and the use of water to create a sensation of suffocation," Benjamin wrote.

Eban's story outlined how SERE tactics were spun as "science" despite a lack of data and the critique that building rapport works better than blows to the head. Specifically, he said, it's been misreported that CIA torture techniques got Al Qaeda operative Abu Zubaydah to talk, when it was actually FBI rapport-building. In spite of this, SERE techniques became standards in interrogation manuals that eventually made their way to US officers guarding Abu Ghraib.

Ongoing uproar within the APA resulted in a petition to make an official policy limiting psychologists' involvement in interrogations. On Sept. 17, a majority of 15,000 voting members approved a resolution stating that psychologists may not work in settings where "persons are held outside of, or in violation of, either International Law (e.g., the UN Convention Against Torture and the Geneva Conventions) or the US Constitution (where appropriate), unless they are working directly for the persons being detained or for an independent third party working to protect human rights."

Sources: "The CIA's torture teachers," Mark Benjamin, *Salon*, June 21, 2007; "Rorschach and awe," Katherine Eban, *Vanity Fair*, July 17, 2007.

OTHER STORIES IN THE TOP 25

11. El Salvador's Water Privatization and the Global War on Terror
12. Bush Profiteers Collect Billions from No Child Left Behind
13. Tracking Billions of Dollars Lost in Iraq
14. Mainstreaming Nuclear Waste
15. Worldwide Slavery
16. Annual Survey on Trade Union Rights
17. UN's Empty Declaration of Indigenous Rights
18. Cruelty and Death in Juvenile Detention Centers
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Connecting the drops

By Sarah Phelan

> sarah@sfbg.com

GREEN CITY A controversial proposal to take more water from the Sierra for urban and agricultural uses — and away from environmental and wildlife habitat needs — could be delayed for at least a decade under a proposal now under consideration in San Francisco.

The San Francisco Public Utilities Commission has toyed with these questions in recent years, confronting the reality that its aging water supply system is at risk seismically and predictions that the region faces a shortfall of 30 million gallons per day by 2030.

To address these concerns, SFPUC produced a Water System Improvement Plan in 2002. WSIP included plans to retrofit and rebuild key dams and pipelines. But the \$4.4 billion proposal ran into opposition when environmental advocates learned it also contained an option to increase diversions from the Tuolumne River by 25 million gallons per day.

Jennifer Clary, executive director of Clean Water Action, pointed out that 60 percent of the water flow in the Tuolumne River — which is blocked by two dams — has already been diverted for urban and agricultural uses and its historic salmon run has been destroyed.

Peter Drekmeier, Bay Area program director of Tuolumne River Trust, told the *Guardian* there's been a 99 percent decline in the river's salmon population. "We counted 1,800 salmon in 2000, but only 211 in 2007," he told us.

This environmental opposition appears to have led to a change in plan, at least for now.

The San Francisco Planning Department is preparing to publish its final Program Environmental Impact Report on the SFPUC's plan and SFPUC General Manager Ed Harrington announced a Sept. 30 press conference to discuss a regional water supply alternative.

The conference took place after *Guardian* press time, but SFPUC officials say the supply question won't get answered until 2018, although seismic projects are getting the green light. As SFPUC director of communications Tony Winnicker explained, seismic proposals can't start until the EIR is certified, first by the Planning Commission and

then by the SFPUC.

"So it made sense to pursue an alternative that allowed those projects to move forward, while giving the agency another decade to answer the supply question," Winnicker said.

"Rather than holding up the ticking time bomb of seismic upgrades, this allows us to certify the EIR and adopt an alternative that takes no more water until 2018."

He said water demand in San Francisco is predicted to decrease, but will be offset by projected growth in the South and East Bay during that time. Winnicker said he hopes the SFPUC can meet that projected demand through increased groundwater conservation, recycling, and desalination.

"But we can't point to projects on the ground yet," he said. "So what we're saying is, 'OK, we're not going to take anything out of river now and we'll wait a decade to figure it out — by which time we'll have better technology, information, and analysis, plus a better understanding of climate change.'"

Drekmeier says the SFPUC's recommendation is not his first choice. "We believe more water needs to be released to restore the chinook salmon, as well as the steelhead trout, and we're going to be lobbying [the Federal Energy Regulatory Commission] for less diversions," Drekmeier said. "But in the spirit of compromise, this gives us more time to do a more detailed estimate of demand projections and the potential for water recycling and allows for the completion of biological studies of the needs of the Tuolumne."

Meanwhile, Clary said the SFPUC recommendation represents progress. "Nobody really knows how much water we need to put into the Tuolumne River," Clary said. "I think ultimately more water will have to go to the environment. But we should strive to get the information we need to be good stewards. This gives us time to prove that the SFPUC doesn't need more water, and to work with the water agencies and retail customers."

The Planning Commission is scheduled to hold a hearing on the EIR certification Oct. 30 — the same day the SFPUC chooses a WSIP option. As Drekmeier puts it, "Oct. 30 will be the moment of truth." **SFBG**

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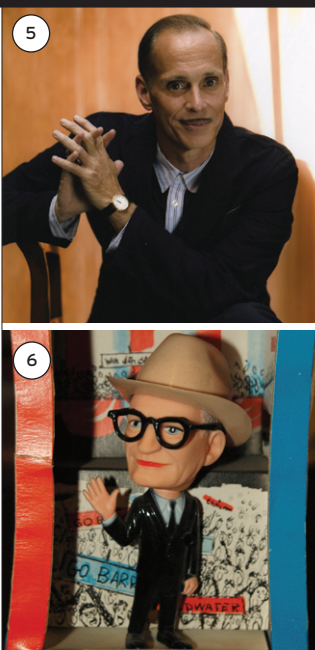
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STICK UP

By Johnny Ray Huston
> johnny@sfbg.com

Graffiti? Meh. It's hard to tell a beautiful loser from an ugly winner these days. There aren't as many stupid stencils on the sidewalks of the Mission District. The upside-down troll doll faces flypapered on some walls are OK. Count Chocula is a tasty moniker for the gourmet ghetto. I like the Steven P. Morrissey tag visible to anyone who takes BART from SF to Oakland. Then there are those stickers adorned with little black hearts. "GOOD JOB! KEEP ON DOING WHAT THE TELEVISION SAYS!" declares one on a *Guardian* box in Potrero Hill. A newer message, for a different paper's box, on Kearny Street in North Beach: "EIGHT YEARS WITHOUT A SINGLE PRESIDENTIAL ASSASSINATION ATTEMPT? SHAME ON YOU AMERICA!"

WEDNESDAY
OCT. 1

MUSIC

Dan le Sac vs. Scroobius Pip

If hip-hop is dead, grime — the London-based scene whose brightest artists, such as Dizzee Rascal, Sway DaSafo, and Kano, have been unable to build off their classic debut albums — is on the verge of extinction. While most UK hip-hop artists shun the exciting jungle and 2-step beats that are grime's lifeblood for the slick, radio-friendly dross infecting airwaves stateside, two visionary southsiders, MC Dan Le Sac and producer Scroobius Pip, took the UK scene by storm with their electro-grime-influenced hip-hop. Le Sac employs creative, broken-up musings that touch on modern life, God, and relationships. While Pip employs the syncopated, danceable tracks that made the masses fall in love with grime, he often laces surprisingly graceful melodies over the choppy beats that bring Le Sac's thoughtful prose to life. **(Daniel N. Alvarez)**

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EVENT

Dan White

"I'm fixin' to go do somethin' dumber 'n hell, but I'm goin' anyways." These were not the words of Dan White. Still, the words of *No Country for Old Men's* Llewelyn Moss could easily apply to the decision White made when he thought it would be a good idea to make 2,650-mile trek along the Pacific Coast Trail with his girlfriend. The couple were completely unprepared for the monster awaiting them, and encountered myriad hilarious, taxing, and occasionally life-threatening predicaments that White candidly chronicles in his buoyant *The Cactus Eaters* (Harper Perennial). While the decision may have been "dumber 'n hell," he got a brilliant book out of it, which is more than Moss got for his quest. **(Alvarez)**

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MUSIC

Sigur Rós

Iceland's Sigur Rós got famous playing music that's as grandiose and beautiful as it is slow and ominous — imagine Radiohead being crushed to death by a glacier. But something unexpected has come over the band lately. That ice has melted — partially — and they've started playing music that, while retaining the sumptuous musicality that is their hallmark, contains the poppy, playful joy of an Animal Collective-style sing-along. Granted, the sing-along is still mostly in Hopelandic, a language invented by singer Jon Thor Birgisson. But when the music is this good, that likely won't be much of an issue. **(Aaron Sankin)**

With Parachutes
8 p.m., \$42.50
Greek Theatre
Gayley Road and Stadium Rim Way, Berk.

(510) 809-0100
www.apecconcerts.com

MUSIC/EVENT

Barack the Vote

This summer witnessed a wet explosion of nightlife, with far too many peachy parties to pit and dance floors to plant one's sticky kiss on. Yet compared to years past, there was little pumpin' for a cause — even the run of ubiquitous breast cancer benefits cratered. Surely this is weird, since the numbers show more young people engaged in politics and community service than ever. So it was with joy that I opened my Outlook to find a mis-sive announcing a superstar local hip-hop lineup ready to bang it out fundraiser-like for Barack at Poleng. The event is hosted by kick-bass joint FUTURECLASSIC in association with Filipinos for Obama. Nod your bob to DJs Sake One, Ren the Vinyl Archeologist, DMadness and Zita, Hakobo, and a hed-phonic crew of others to accrue the ducats for Mr. Future President. There'll be a voter registration table there — remember, Oct. 20 is the last day to register. So,



really, what’s your excuse?
(Marke B.)

10 p.m., \$5–\$25 sliding scale
Poleng Lounge
1751 Fulton, SF
(415) 441-1710
www.polenglounge.com

**SATURDAY
OCT. 4**

EVENT

Leap Sandcastle Classic
Pairing elementary school kids from 15 local schools with pro artists and architects, Leap’s annual sandcastle-building competition is a natural extension of the nonprofit’s mission to incorporate the arts and architecture into school curricula. At 25, the Sandcastle Classic is the largest such competition in Northern California, and its whimsical, practical products can involve singing mountaintops, octopus DJs, and monstrous geckos. The creatures will be judged by a panel of local media quasi celebrities, but the real reason to hang around is to see if you can run through the castles when the competition’s over.
(Brandon Bussolini)

10 a.m.–4 p.m., free
Ocean Beach, north end
Great Highway and Cabrillo
(415) 512-1899
www.leap4kids.org

EVENT

Oliver Herring’s TASK Party
If you believe in Art — the trite shit rich people pay a lot of money for after it’s been contextualized and interpreted to death — and struggle to find the time to work on your own projects, this party offers a way of thinking about creativity that doesn’t end in self-immolation. Hosted by Oliver Herring and multiTASK and presented by SF Camerawork, this open-ended, participatory party involves contributing a task to a collective “task pool” from which you also draw a task. Interpret it any way you like, using whoever is willing to collaborate. Then start the process over — if you want.
(Bussolini)

3–9 p.m., free
Workspace Ltd.
2150 Folsom, SF
www.sftaskparty.org

Art — the trite shit rich people pay a lot of money for after it’s been contextualized and interpreted to death.

**SUNDAY
OCT. 5**

EVENT

Blessing of the Pets
Once upon a time in the far-away city of Gubbio, Italy, there was a ravenous, bloodthirsty wolf terrorizing the townsfolk. When St. Francis of Assisi found the bad-boy in the hills, he crossed himself and explained the situaish. The wolf closed his jaw and walked with St. Francis into the village, where he made a pact with the villagers: in exchange for feeding him, the wild wolf would stop eating them. St. Francis then baptized brother wolf. In the nearby land of Dolores Park, the birds will fill the trees and the rats will fill the road, and you should bring your best friend, be it gecko or kitten, to get blessed and baptized on the Feast of St. Francis.
(Michelle Broder Van Dyke)

1 p.m., free
Dolores Park

19th St. and Dolores
(415) 861-1436
www.saintjohnsf.org

MUSIC/BENEFIT

Iron and Wine
Early Iron and Wine consisted of Sam Beam strumming along to the themes of intimacy and personal relationships. Beam gained fanfare for his folksy, bluegrass performances, like on his acoustic rendition of the Postal Service’s “Such Great Heights.” Last year he loosened the reins with *The Shepherd’s Dog*. (Sub Pop) an evocative work that collects hints of rock and jazz, as well as numerous references to God, politics, faith, and struggle. San Francisco resident Cynthia Noonan knows something about faith and struggle. She is coping with a rare neurological condition called transverse myelitis that struck unexpectedly last year and left her paralyzed from the chest down. Proceeds from this performance help pay for

Noonan’s extensive rehabilitation. **(Kevin Lee)**

With Sholi
8 p.m., \$40
Bimbo’s 365
1025 Columbus
(415) 474-0365
www.bimbos365club.com
www.noonansupport.blogspot.com

**MONDAY
OCT. 6**

PERFORMANCE

“This Filthy World — Dirtier and Filthier”
Cult film favorite and all around beloved underground artisan John Waters, the man who brought us bizarrely brilliant motion pictures like *Pink Flamingos* (1972) and *Hairspray* (1988), brings his one-man “vaudeville” show, “This Filthy World — Dirtier and Filthier,” to the Castro Theatre for a special performance. During his

CONTINUES ON PAGE 24 »

(1 and 3) Count Chocula; (2) record label for *The Monsters Go Disco*; (see “Stick up”); (4) Murs (see Tues/7); (5) John Waters (see Mon/6); (6) Barry Goldwater bobblehead from the California Historical Society, location for “Rock and Register!” (see Thurs/2); (7) LEAP Sandcastle Classic (see Sat/4); (8) dog blessed at the Blessing of the Pets (see Sun/5); (9) image from the Barack the Vote flyer (see Fri/3); (10) Sigur Rós (see Fri/3); (11) Dan White (see Thurs/2); (12) the members of multiTASK (see Sat/4); (13) George Saunders (see Tues/7)

MULTITASK PHOTO COURTESY OF OLIVER HERRING/MULTITASK



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Dan le Sac vs. Scroobius Pip
(see Wed/1)



PICKS CONT. »

monologue, Waters will share his views on the muses that have made a mark on his filmmaking over the years: early exploitation films, real-life crime, and more. This once-in-a-devilous-lifetime event benefits Frameline, the local organization that promotes LGBT media arts around the globe. **(McCourt)**

7:30 p.m., \$25–\$100
Castro Theatre
429 Castro, SF
(415) 621-6120
www.castrotheatre.com

TUESDAY OCT. 7

EVENT

State of the Union: 50 Political Poems Book Release

In terms of awkward, impotent rage, “Political Poetry” at its worst is only a half-step up from slam poetry. But I won’t ask you distinguish between Political Poetry and poetry-that-happens-to-be-political to make this any more palatable: there will probably be some flops here. This reading celebrates the release of Wave Books’ *State of the Union: 50 Political Poems*, an anthology that brings together the likes of Tao Lin and John Ashbery. Making an appearance at Berkeley’s venerable Pegasus bookstore, Joe Wenderoth and Juliana Spahr are among the most relevant, fiercely perceptive, and accessible poets out there. If you need proof, peep the former’s perverse satire *Letters to Wendy’s* (Wave, 2000) or the emotive experiments in Spahr’s *Fuck You-Aloha-I Love You* (Wesleyan, 2001). **(Bussolini)**

7:30 p.m., free
Pegasus Books
2349 Shattuck, Berk.
(510) 649-1320
www.pegasusbookstore.com

MUSIC

Murs

How do you like your “hipster-hop”? If you like it bland and formulaic with an extra helping of colorful hi-top Dunks and rococo shades, this might not be the show for you. But if you’re into feeding your face with soul beats, intricate lyrics, and pure passion (with

a side of ostentatious duds), then get your ass out to see LA’s finest, Murs, flanked by precocious upstarts Kidz in the Hall. Because when the man who made his name Making Underground Raw Shit signed to a major, many of his longtime fans feared he would be forced to shun the introspective, soul-driven sounds of his first six albums. Those fears were quelled on the recent release of three tracks from the forthcoming *Murs for President* (Warner), on which improved songwriting comfortably coexists with his signature penetrating lyrics. **(Alvarez)**

With Kidz in the Hall
8:30 p.m., \$15
Independent
628 Divisadero, SF
(415) 771-1421
www.independentsf.com

EVENT

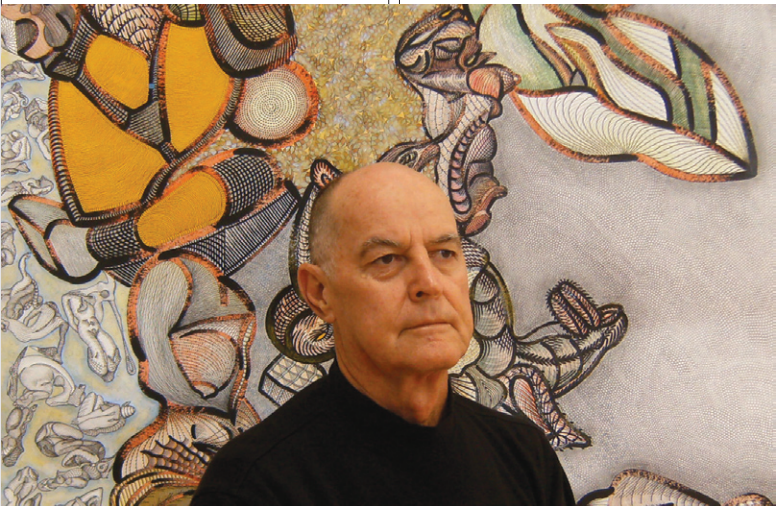
George Saunders in conversation with Charles Bock

In this round of *Battle to the Death: The Author Series* you can hear George “Master-of-the-Short-Story” Saunders — the reigning champion with *CivilWarLand in Bad Decline* (Riverhead,

1996); his most recent collection of short essays, *The Braindead Megaphone* (Riverhead, 2007); and a MacArthur Fellowship in 2006 — battle underdog Sin City native Charles Bock, who was born to a family of pawnbrokers and wrote *Beautiful Children* (Random House), set in Vegas. The two duke it out over pointed and pivotal topics such as the era before girl-on-girl porn existed, Richard Nixon naked and in the throes of an orgasm, and ‘stripper night’ at the old folks home. **(Broder Van Dyke)**

8 p.m., \$20
Herbst Theater
401 Van Ness, SF
(415) 392-4400
www.cityarts.net
www.cityboxoffice.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.



LOCAL ARTIST Franklin Williams

TITLE Photo of Franklin Williams with *Erotic Nature of Hope*, 2006

STORY “I must insist that you / take up the most radical / elements of work / time and rhythm / noise and silence / power to remember / the ability to forget. / I must insist that you / live contentedly within / the present and / listen more attentively / to instinct. / Draw new strength from / dreams / measure your work / against the quiet steady work / of nature / and calm the fear of death / with trust / in your daily labor. / Remember. / To live is / to create / and recreate ourselves.

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WEA Latina

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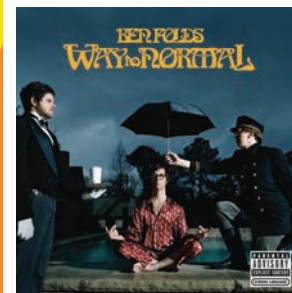
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Sire

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trash pop culture news, notes, and reviews



No leprechauns here: *Plague Town* (left) and *Puffball* unearth all sorts of horrors — but no little green men — in the Irish countryside.

Razor-blade snickers

Earlier this month at the Toronto International Film Festival, I ran into Dead Channels Film Festival director Bruce Fletcher more than once — not surprising, considering we were both haunting the same Midnight Madness screenings. This is, after all, the local programmer who brought 1975's *Welcome Home Brother Charles* — with director Jamaa Fanaka in tow — to the 2007 Dead Channels fest. He's also the mastermind behind White Hot 'N' Warped Wednesdays, a weekly summer series hosting such should-be cult classics as Pakistan's first (and only?) gore film, *Hell's Ground* (2007).

Fletcher's 2008 main event unspools Oct. 2, with more than a week of films not suitable for the faint-hearted. Making its US theatrical premiere is *Puffball*, the latest from Nicolas Roeg, known for 1973's *Don't Look Now* and 1971's *Walkabout*. Fay Weldon's son, Dan Weldon, adapted the script from Mom's 1980 novel — appropriately enough, since the story deals with motherhood in its more terrifying forms. A young architect (Kelly Reilly, prissy enough to have played Caroline Bingley in 2005's *Pride and Prejudice*) decides to renovate

an Irish country cottage, not knowing the neighbors are baby-obsessed and black magically-inclined. High production values and the participation of Miranda Richardson and *Don't Look Now* star Donald Sutherland (in a glorified cameo) lend *Puffball* a gloss that Dead Channels' lower-budget selections don't have. But the story — which treads semi-close to a mix of *The Wicker Man* and *Rosemary's Baby* — never quite came together for me, in a way that was unsatisfying rather than acceptably ambiguous.

Still planning that Irish vacation? The horrors of the Emerald Isle are further explored in David Gregory's *Plague Town*, yet another film that exists to remind city folk to NEVER GET OFF THE MAIN ROAD. Seriously. Because you know if you do, you'll wind up stranded within evil-cackle earshot of the locals, most of whom happen to be hostile mutants.

Better cancel that road trip and hang out at the Roxie instead — Dead Channel's opening-night flick, Tomas Alfredson's *Let the Right One In*, is highbrow enough to be playing the current Mill Valley Film Festival. It involves vampires (totes hip) and picked

up a big award at the TriBeCa Film Festival this year; see it now and brag to your friends that you caught the Swedish original when the just-announced remake by *Cloverfield* director Matt Reeves is eventually released.

Other Dead Channels trick-or-treats include Frank "Basket Case" Henenlotter's freaky-deaky latest, *Bad Biology*, which opens with the line, "I was born with seven clits — seven that I know of," and gets more satire-tastic from there. When a seven-clitted girl meets a boy with a "drug-addicted dick with a mind of its own," what do you get? Maybe the first horror film to ever feature a vagina's-eye-view shot, for one. Also on tap at the fest: Justin Paul Ritter's *A Gothic Tale*, whose distinction of being narrated by Rowdy Roddy Piper is enough to intrigue me; San Francisco-spawned nugget o' zombie weirdness *Retardead*; and a late-night program of woman-made shorts hosted by Viscera Film Festival director Shannon Lark, herself a filmmaker and *Fangoria* magazine's first-ever "spooksmodel." Dead Channel's other shorts program is comprised of international thrills and chills, including Oliver Beguin's Swiss import *Dead Bones*. The setting is the old West; the cast boasts Ken Foree and Ruggero Deodato (that squealing sound you hear is the horror geek next to you, who no doubt worships both). The gory tale — bad taste? Or tastes like chicken? You decide. (Cheryl Eddy)

DEAD CHANNELS FILM FESTIVAL
Oct. 2–10, \$5–\$10
See film listings for venues and schedule
www.deadchannels.com

THE MIX

- (1) Enjoying Festival in the Forest beneath the redwoods, beside a meadow
- (2) Viking-metal champs Unleashed calling out to the "warriors of San Francisco!", Slim's
- (3) Watching the debates at the Roxie, BYOB-style
- (4) No on Prop. 8 champagne wedding brunch fundraiser
- (5) Eating 50 eggs — or at least considering it — in honor of Paul Newman, RIP

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SFBG.COM 27

music

Beating the drum for Balkan rock: Oh, boy, it's all about central/eastern European musical swellings this week with Eugene Hütz of Gogol Bordello, left, performing up a storm and Plastic People of the Universe — center, in 1969 — waxing darkly here and yon. Also unleashed: indie eccentrics Noah and the Whale, top right, at Amoeba Music and Popszene Oct. 2 and Deerhoof, bottom right, at Great American Music Hall Oct. 4. **Deer me.** | GOGOL BORDELLO PHOTO BY JACKIE CANCHOLA; DEERHOOF PHOTO BY ERIC LANDMARK



Wanderlustful

By Kimberly Chun
kimberly@sfbg.com

SONIC REDUCER Sweet home Europa — be it central, eastern, or so southerly that you're smack in the Amazon, shooting the rapids like *Aguirre* and grabbing inspiration from the jaguar guts of the jungle. Call the recent Balkan music invasion on virginal indie hearts and minds the stealth revenge of new, weird Old World sounds on arrogant Amerindie rockism — just listen to the brainy, brassy blast of Beirut or the fiddle-borne shakedown of A Hawk and a Hacksaw or the gypsy, or Romany, mess-arounds of Brass Menazeri — I dare you not to jig. Yet the rip-roaring, marrow-slurping, living end of all fiddlin'-round Roma punks are the longtime "Think Locally, Fuck Globally" champeens Gogol Bordello.

Larger-than-life Gogol vocalist Eugene Hütz adores the fact that Romany sounds are finding new audiences — "It clicked for me one day," he says from New Orleans, "that gypsy music is going through exactly the revolution that reggae went through, from being a regional phenomenon to being a much larger

music section in the store — much bigger visibility because if you're not visible, you're *fucked*." But trust the man to set me straight on sloppy assumptions regarding that same music, especially regarding Gogol Bordello's next album, which was influenced by Hütz's move this year to Rio de Janeiro. Will the recording — about which, Hütz promises, "people are going to shit in their pants when they hear it, because we're already shitting in our pants" — give off a heady, flowery whiff of tropicália, and sound like the Pogues and Os Mutantes in steel-cage match?

"Forget that!" he retorts. "It's like being in Spain and saying there's only flamenco, or there's nothing in Eastern Europe except polka. It's what every tourist knows." Hütz was initially lured to Brazil by a lady, but he says, "the next thing I knew there was a huge gypsy community to discover. Next thing I knew I was traveling through Brazil with Manu Chao and seeing the other side of it, and the next thing I knew I was calling my mom to send all my shit over."

"I love New York City and I always will," Hütz continues. "It gave me everything, gave me understanding and initial recognition. But I feel like the road is still calling me. It ain't no time to settle."

The allure of unexplored vistas could go a little way in explaining the appeal of Gogol and its brethren to New Worlders like ourselves. What fan girl or boy isn't tempted to have their blasé, boring butt kicked by the very unironic, passionate Gogol Bordello — not for nothing is the band's 2002 album titled *Multi Kontra Culti vs. Irony* (Rubric) — which takes nothing for granted, and while it's at it, takes no prisoners.

PLASTIC FANTASTIC Czech Republic underground OGs Plastic People of the Universe, who perform with promising Budapest band Little Cow this week in San Francisco at Slim's, are all too familiar with incarceration. The group will also make a Q&A stop at the American Conservatory Theatre production of Tom Stoppard's *Rock 'n' Roll*, a semi-bon mot to the band who were forbidden to perform, whose fans were beaten, and members were eventually imprisoned by the Czech government in the '70s for their dark, "antisocial," Velvet Underground- and Frank Zappa-inspired art-rock psychedelia.

Guitarist Joe Karafiát tells me be cellie, as the many in the seven-piece snoozed their way to Burlington, Vt., that Plastic People of the Universe didn't set out to be activists or the initial inspiration for the human rights petition Charter 77 (which landed Václav Havel in jail) — much like

they didn't set out to be such diehard Zappa or Velvets heads. "If we didn't understand what [those band's] were saying," Karafiát says, "we kind of felt what those guys were talking about."

PPU's untamed shenanigans led to, for example, the jailing of freejazz sax player Vratislav Brabenec for a year. As he states via translator by e-mail, "Most of our adventures were crazy, as you can imagine. After the arrests in 1977, most of our concerts were suicidal. We didn't know if the secret police would come and kill us or put us back in jail. But we had a lot of support from [future President] Havel and the underground culture. Trying to record albums in Havel's barn under our situation — no real power source, police lurking around — it was all an adventure." Eventually, Brabenec was forced to flee to Canada.

It's remarkable to think that PPU and their compelling skronk still persists, years after the Czechoslovakian government tried to grind them down and despite their continued underground status in their homeland. "We are on the edge," says the guitarist with a chortle. "Most of Czechs are consumers. They consume TV, McDonald's, and there's just small group of people looking for something different." Those unusual suspects could find it at the slew of PPU sets before and after *Rock 'n' Roll*

performances in the Czech Republic.

But perhaps that's another reason we're feeling that Old World sound: maybe we're looking for the type of resilience integral to powerful, affecting art forged during tough times. With those survival skills, slipping onto the bill of bluegrass and country at Hardly Strictly Bluegrass 8 is a cinch. "Speed metal bills, jazz bills, traditional Egyptian music bills," Hütz says. "We're entirely inappropriate everywhere!" **SFBG**

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JOHNETTE NAPOLITANO
(OF CONCRETE BLONDE)
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pictures and sound

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doors 8:30
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SUN OCT 5th

doors 7:30
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TUE OCT 7th

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\$15

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& THE MYSTIC ROOTS BAND
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THU 10.9/ DOORS 7:30PM/ \$16

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Feeling the love: Melyss, resident DJ for Opel Productions and Sister SF, spins at last year's SF LoveFest. | PHOTO BY MARK RAHMANI

Spread it

LoveFest sprawls and soars

By Marke B.

> superego@sfbg.com

Who's ready to get tingly with 85,000 freakazoids of affection? Multi-tentacled outdoor rave-a-thon LoveFest quickly approaches, a candy-colored octopus of sonic yummers. Oh, yes, there will be floats — as the parade twirls up Market Street and lands in the throbbing bass vortex of Civic Center Plaza. And in this, its fourth year, the LoveFest takes on a crucial mission: “We do not dance in the streets to escape the reality of our times. We dance to face them as a community, pointing the direction to a better way, set to beats and the full color of our expression,” organizers say.

Can't beat that with a bat. True to its kaleidoscopic intent, there'll be scads of pre- and after-parties accompanying the 300 DJ-driven event. Below are a few keepers

— you can find a ton more at the LoveFest Web site.

QOÖL LOVEFEST KICKOFF The longest-running weekly dance joint in San Francisco, Qoöl, starts the whole shebang with a strong evening dose of the classic San Francisco techno sound — deep but not too deep, clean but humorous, just right for “doing your thing.” With DJs Alain Octavo, Syd Gris, Messiah, and Spesh. Wed/1, 5 p.m., \$5. 111 Minna, SF. (415) 974-1719, www.qoolsf.com

PENDANA One of the “social action” parts of LoveFest — and a damn good-looking party to boot — benefiting NextAid.org, which helps African kids in need. With DJs Jenö, Lance DeSardi, Alland Byallo, the Staple Crew, and more. Thurs/2, 9:30 p.m., \$10 with RSVP to events@nextaid.org. Supperclub, 657 Harrison, SF. (415) 348-0900, www.supperclub.com

DIRTYBIRD LOVEFEST PRE-PARTY Let your freak feathers fly early with SF's current reigning dance label kings, minimal-goofy Dirty Bird Records, including Claude Von Stroke, Justin Martin, Worthy, and the aptly named Hookerz and Blow. Fri/3, 10 p.m., \$20. Mezzanine, 444 Jessie, SF. (415) 625-8880, www.mezzaninesf.com

GET WEIRD The title says it all for this annual LoveFest event, as DJs Lee Burridge, Tim McCormack, and Mike Khoury get wiggy on the tables for a plethora of costumed weirdos — proud and loud, baby. Fri/3, 10 p.m., \$20 advance. Mighty, 119 Utah, SF. (415) 626-7001, www.getweirder.com, www.groovetickets.com

INFUSE — LOVE RULES! Underground burner beats behemoth Opel presents an uplifting after-LoveFest must for bouncy tech-funk and breakbeat heads, plus folks who like their bass floor-shattering. Prediction: fire twirlers and stilts, or at least what's left of them at the end of the day. The UK's elusive Elite Force make a special appearance. Sat/4, 10 p.m., \$15 advance. Temple, 540 Howard, SF. www.templestf.com, www.groovetickets.com

THE MORNING AFTER THE LOVE Hangover, wha? No time for that — chill out on your fancy feet at the EndUp for a whole day of beats and no-end-in-sight freaks, with expansivist techno DJs Nikola Baytalo (one of our best right now), Three, Nikita, and about 50 others. Rave on! Sun/5, 6 a.m., \$20 advance, EndUp, 401 Sixth St., SF. (415) 896-1095, www.theendup.com, www.groovetickets.com **SFBG**

Fourth Annual LoveFest begins Sat/4, noon, at Civic Center Plaza, SF. Donation requested. www.sflowfest.org

MAGICAL MADNESS: UNDERGROUND HOUSE ICON MIKE MONDAY SHIMMIES BETWEEN FUN AND FUNNY

He's bald, his house beats bounce like no others, and he's blue — at least in the cartoons. British underground producer Mike Monday is taking aim at something more than niche success with his recent signing to San Francisco label Om, but his new album, *Songs Without Words*, is hardly mainstream house fare. From titles that reference Spongebob Squarepants to track styles that veer from dubstep to 2-step to banging house and back again, Monday keeps listeners off-balance in the best way.

Monday — born Michael Mukhopadhyay — did time at Oxford studying music before heading into the nightlife wilds, as well as playing sax in 1990s live electronic outfit Beat Foundation (his partner Andy Cato went on to form Groove Armada). But Monday is best known for his work on 12-inch singles and songs like “Bhaloboshi,” which M.A.N.D.Y. included on its Fabric mix, and “I Dream of Ducks,” from his first album, *Smorgasboard*, released two years ago on the producer's Playtime imprint. His thick slabs of synths, sparkling production, and springy beats have found homes in both minimal and electro camps with DJs like Claude Von Stroke and Tiefschwarz championing his tunes.

Songs Without Words, however, is not about tools for Technics, even if Monday admits his DJ background influenced not only the song order but the songs themselves. Over the phone from his London home studio — built in a garage in his garden — Monday confides that he tweaked tracks so they worked together, even changing the key to achieve the proper fit. “You can call it an album and have all different sorts of music,” he says. “What matters is the pacing



and the flow and how it listens from beginning to end. I almost spent as much time wrestling with the [song] order as I did with the music itself.”

Despite initial doubts about signing his album to a more commercial label — and a Yankee one at that — Monday overcame his hesitations due to his affection for the people behind Om and his respect for their attempts to release electronic music in more than one genre, an openness that seemed to mirror *Songs Without Words*' breadth. And having more resources behind him has allowed for amusing excursions — such as animated cartoons showcasing flying key-tars, pink cats, and a blue Mike Monday. Produced by Drunk Park, the cartoons are as weird and wacky as Monday's music. “I really like the idea of not using dour, cool artwork for electronic music,” he explains. “Because to be honest, that's not the type of person I am.” **(Peter Nicholson)**

MIKE MONDAY

Sat/4, 10 p.m., \$15
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

JUNGLE MUSIC FROM THE HEART OF HIPSTERLAND: HIGH PLACES

New York — you never cease to surprise me. For all these years, I've been completely convinced that Brooklyn was a continuous swath of pavement, brownstones, and ironic T-shirts. Apparently there's an altogether different, little-known ecosystem hiding in Hipster's Paradise. Tucked in the darkest pocket of the borough sits a teeming rainforest, a sea of green in which rainbow-bedazzled birds shake their hot pink plumage while chattering monkeys swing through the lush canopy.

Or so Brooklyn electro-primitives High Places would have us believe. The duo — vocalist/multi-instrumentalist Mary Pearson and percussionist Rob Barber — embrace the notion of geography as a driving force in music, but it's not their New York surroundings that inspire. Rather, they get their spark from environments far removed from the urban landscape — namely, jungles, of both the terrestrial and the



mental variety. As the name would suggest, the pair concern themselves with elevated states — not only do they wish to take us climbing to the top of the tallest trees, but the journey also involves clearing one's head with a luxuriant tangle of interwoven rhythms.

Vocals are drenched in reverb, guitars buzz as reconfigured insectoid samples, and keyboard melodies whir in unexpected patterns —

yet it all feels wondrously organic. High Places have their antecedents — look to Brian Eno's ambient “fourth world” explorations and the rainforest-dub of The Slits' *Return of the Giant Slits* (CBS/Sony International, 1981) for touchstones — but ultimately, they arrive sounding like emissaries from a world yet to be surveyed.

High Places' just-released self-titled Thrill Jockey debut — not counting the label's summer-issued singles compilation *03/07–09/07* — feels tailor-made for swooping among the tippy-tops of the Amazon jungle, having meshed Pearson's carefree, birdlike melodies with curious rhythmic tics, tribal polyrhythms, and the cicada-buzz of treated electronics. Many of the disc's primeval shuffles, bumps, and thumps come from a full shelf of wood blocks, mixing bowls, and rattles. “The Tree with the Lights in It,” for example, fashions an alluring rhythmic undercurrent from what

sounds like sandpaper scratches and water sloshing in a bowl.

Elsewhere, the ricocheting electro pings and the clip-clop twitch of “A Field Guide” offers a sun-soaked tropical counterpart to Burial's haunted dubstep, while “The Storm” tosses disembodied banjo into a slithery gamelan groove punctuated by echo-steeped synth chirps. Far away from her Brooklyn home, Pearson's winsome flutter beckons from the tallest trees, where she makes the sweetest of observations: “Now my clothes are stained with pitch ... it was worth it.” Who could say no to such great heights? **(Todd Lavoie)**

HIGH PLACES

Oct. 8, 9 p.m.
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www.bottomofthehill.com

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Please, Hammer, don't hurt my bluegrass!

Hammer time at Hardly Strictly Bluegrass 8 means reaching out

By Kate Izquierdo
 > a&eletters@sfbg.com

It's a combination that raised more than a few eyebrows: MC Hammer performing at Hardly Strictly Bluegrass 8. We have it in our hearts to get country, but is this show for real? As it turns out, the connection is a fairly straightforward one. "I thought it was a very good idea since I've always been a very positive artist and always embraced the kids," Hammer, born Stanley Burrell, explained when I spoke to him by phone recently.

Hammer became involved with Hardly Strictly when a mutual acquaintance introduced him to festival benefactor Warren Hellman. He performs Oct. 3 during an educational program for children that is part of Daniel Pearl World Music Days. Founded in 2002 by the Daniel Pearl Foundation, Hammer is enthusiastic about his involvement in celebrating the memory of Pearl, the

Wall Street Journal reporter killed in 2002 in Pakistan. "It is an honor to participate in anything that uplifts [Pearl's] sacrifice and his commitment," he said. Add Hammer's interest in community programs for children — he has sponsored Little League teams for more than a decade — and his appearance at the Hardly Strictly Bluegrass becomes too legit for him to quit.

Just in case you think this is the extent of Hammer's forays into the entertainment industry, think again. While the rest of us were building pages on Geocities.com, the artist formerly seen with resplendently large trousers was amassing an arsenal of tech knowledge. "Very quietly I got involved with tech all the way back in 1994," he said. "I was trying to figure out how to get my videos on the Internet." He visited firms like Silicon Graphics and Apple Computer, keeping an eye on QuickTime and similar applications, and now feels that video is



HSB fits him to a T: MC Hammer.

finally ready to take center stage, describing it as "the main component of Web 2.0."

Thus the man who tried to teach Arsenio Hall to do the Chinese Typewriter is no longer simply a hip-hop artist: he has fashioned himself into an entrepreneur in high demand. Hammer has delivered a keynote speech at an Intel CEO summit, appeared on one expert panel at the TechCrunch20 Conference

and yet another at the AlwaysOn and STVP conference at Stanford University — this one in the company of Chamillionaire and Mistah FAB. His connection to TechCrunch is notable, since its founder, Michael Arrington, has invested in Hammer's company, DanceJam, an online community based around all types of dance. Users can upload videos of themselves to participate in battles, learn new dances using tutorials, or browse performances uploaded by users. "The ideas that I've had the chance to crystallize, and come up with content for and build communities around, those are the things that people are looking to do today," Hammer opined.

Considering Hammer's deep immersion in the possibilities of contemporary pop culture and modern music, you might think the hip-hop artist's appearance at a bluegrass festival would faze him. He laughed. "That's why it's *Hardly Strictly Bluegrass*," he said. "I've got a song called 'Help the Children.' This is not new territory for me." **SFBG**

MC Hammer performs Fri/3, 11:30 a.m., for local students and the public on the Star Stage.

10/1 DR. DEE
Nawlin's Piano
6pm / free

10/2 BOJONES
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10/3 PRESTIGE & RAS KIDUS
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10/4 REGGAE FOR A CURE
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Hardly Strictly Bluegrass has never been about full-tilt traditionalism and musical purity, though real-deal legends like Ralph Stanley and Earl Scruggs, plus true believers such as the Del McCoury Band and the Roan Mountain Hilltoppers, have always graced its stages. Here are a few new, yet somehow familiar, and irreverent faces to the Golden Gate Park bash. **(Kimberly Chun)**

BONNIE "PRINCE" BILLY

Don't get Will Oldham started on these whippersnapper actors today. When the subject of promising thespians came up during our recent interview, I suggested Shia LaBeouf. "I heard going into [*Indiana Jones and the Kingdom of the Crystal Skull*] that he was good, but it was awful and he was awful," said the *Matewan* child star, who saw it in Corte Madera during his recent Headlands Center for the Arts residency. "It was awful in the same way the first new *Star Wars* was awful — it seemed like it was designed to create the video games that were accompanying it."

Sun/5, 1 p.m., Rooster Stage

LOS CENZONTLES WITH SANTIAGO JIMENEZ

The Chicano band's moniker may translate as the Mockingbirds, but there's no mocking these activists' grasp of Mexican roots sounds, including Tejano and Son Jarocho. Traditional folk instru-

ments like the uke-like jarana will mingle with Jimenez's Tex-Mex squeezebox stylings.

Sat/4, 11 a.m., Arrow Stage

HEAVY TRASH

Tube amps burst, echo machines eke out, and rockabilly kittens swoon when groovy-hate-fuck cats Jon Spencer and Matt Verta-Ray bend those badass notes.

Sun/5, 5:45 p.m., Star Stage

THE INFAMOUS STRINGDUSTERS

Three prizes at last year's International Bluegrass Music Association Awards went to the combo.

Sun/5, 2:10 p.m., Arrow Stage

IRON AND WINE

A long-tressed Sam Beam and his Wine-ers broke onto *Letterman* with *The Shepherd's Dog* (Sub Pop, 2007). So what's next?

Sun/5, 3:25 p.m., Rooster Stage.

MARK OLSON AND GARY LOURIS

Two forces in the criminally unrecognized Jayhawks reunite — long after vocalist Mark Olson moved to the Joshua Tree area to be with now-ex Victoria Williams. Coming on the heels of Louris' *Vagabonds* (Rykodisc) is their new Chris Robinson-produced collabo, *Ready for the Flood* (Hacktone).

Sat/4, 1:30 p.m., Rooster Stage

ROBERT PLANT AND ALISON KRAUSS

The warmth and intimacy of this simpatico musical coupling was enough to ward off the chill at this summer's foggy show at the Greek Theatre as the lion-maned duo tamed the Zep-happy mob with hushed versions of "Black Dog" and "The Battle of Evermore."

Fri/3, 5:15 p.m., Banjo Stage

WACO BROTHERS

OK, these yobs are far from unknown: Jon Langford and Steve Goulding can be sighted among the many Mekons, and Alan Doughty survived Jesus Jones. Good-timers like "Drinkin' Cheatin' Death" show why this band drives its hometown Chicago crowds nutty.

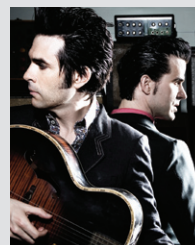
Sat/4, 12:05 p.m., Star Stage

PEGI YOUNG

Neil Young spotters will hope he'll sit in, but give the woman who masterminded the Bridge Benefit her due. Pegi's self-titled debut (Warner Bros., 2007) found her stirring from the support role, wrapping sugar-dusted, languorous tones around slow-dances à la "When the Wildlife Betrays Me."

Sun/5, 4:30 p.m., Arrow Stage

Hardly Strictly Bluegrass 8 runs from Fri/3–Sun/5, in Speedway Meadow, Golden Gate Park, SF. Free. www.strictlybluegrass.com.



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Not 4 Sale
(Konvict/Universal)

As a kid, my father subjected me to an endless barrage of platitudes — “papatudes,” if you will — that he claimed were the key to a successful, exultant life. His favorite, “Pick your battles,” must have been told to a young Jason Harrow, the Ontario, Canada-born son of Jamaican immigrants. Harrow, who would later become Kardinal Offishall, seems to have heeded the advice during the crafting of *Not 4 Sale*. While the socially conscious, lyrically acrobatic sounds of Offishall’s first three albums gained him a healthy underground following, the 32-year-old knew that his message wouldn’t be spread if he didn’t get in bed with some bona fide hit-makers. This summer Kardi let his swagger and lyrics take a back seat to Akon’s pop appeal as he rode up the charts on the back of the Kon Man’s bubble-gum hook on *Not 4 Sale*’s first single, “Dangerous.”

After a couple of spins, it's apparent that there's more to *Not 4 Sale* than "Dangerous." While the full-length is partially afflicted with similar eighth-grade dance-friendly dross (the Rihanna-assisted "Numba 1" and the formulaic "Go Home with You" with T-Pain), it still exhibits the synth-splattered nastiness and dexterous verbiage of Offishall's previous releases. He's at his best on heavy-hitters like "Set it Off" and "Ill Legal Alien," where his message and swagger take center stage. His finest moment comes with the self-produced dancehall/soul heater "Family Tree (Still Eyerize)," in which Offishall diagnoses the societal ills leading to the dissolution of urban communities.

(Daniel N. Alvarez)

(Daniel N. Alvarez)



GROWING

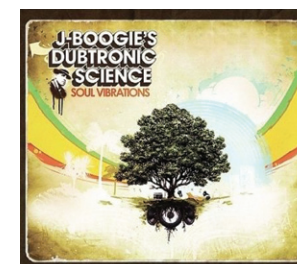
All the Way (The Social Registry)

Ambient duo Growing bring *All the Way* down from orbit for its full-length debut for the Social Registry, shack up beachside light years away, and proceed to mirror the sputter and drone schemata of fellow Brooklynites Black Dice with chirps, croaks, and sonic squiggles. The group eschews the tiresome buzz of processed guitar and bass from bygone days, instead dolloping layers of percussive throbs and synth punctures onto a blissful marriage of noise and pop.

“Rave Pie Only” and “Innit” are prime examples of Growing’s new direction. Each composition finds the pair embracing a euphony of blended sounds — in this case industrial and techno — while flanged guitar and terrestrial burlles and peals ebb in and out of a locked microhouse pulse. Though minimal in its delivery, I find “Innit” especially scrumptious with its gabberlike drift and narcotic appeal. As the track opens, foamy eddies of guitar morph into a chugging, steady beat as spare electronics roam about, rupturing in free bursts of oscillating, tropical-sounding melodies. It’s a welcome change of direction from “Wrong Ride” two plays before: that number plunges you into a vortex of pedaled harmonics and groaning bass and coasts at a glacial pace. “Lens Around” — a sort-of cool-down follow-up to “Innit” — strikes a similar chord, though it’s a bit more adventurous as a hiccupping rhythm veers and swerves through warm, placid textures and ambient washouts.

(Chris Sabbath)

local grooves



J-BOOGIE'S DUBTRONIC SCIENCE

Soul Vibrations
(Om HipHop)

San Franciscans are fusion junkies who thrive on variety and regularly sample multiple artistic options. SF resident Justin “J-Boogie” Boland indulges the city’s cravings on his second proper album, which mixes pan-global urban music styles and myriad vocal talents for a satisfying multicultural creation. Mirroring Boland’s KUSF-FM hip-hop radio shows and full-spectrum club DJ sets, which build from dub to nu-jazz and house grooves, *Soul Vibrations* is rooted in reggae and funk but branches out in intriguing directions. “Inferno,” for example, includes Oakland MCs Lunar Heights, who add liquid raps over an Afro-funk disco groove reminiscent of a Friday-night roller rink party.

Diversity is on display in *Vibration's* merging genres and conscious but cordial subject matter. Human rights and immigration are addressed on the Latin hip-hop track "Que Pasa" with Deuce Eclipse, while "Alegría" is a pleasant Brazilian love ballad with evocative flute solos. Guest vocalists Ohmega Watts, Jennifer Johns, Rich Medina, and Capital A are couched comfortably in Boland's languid brass and Rhodes-brushed beats. Overall it's a cool collaborative collection that flows as easily as a puff 'n' pass joint making the rounds. *Soul Vibrations* is Boland's most elaborate project in his 10-plus years of producing and will satiate variety-seekers in the Bay and beyond. **(Tomas Palermo)**

J-BOOGIE'S DUBTRONIC SCIENCE

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AMON AMARTH *Twilight of the Thundergods* (Metal Blade)

Twilight of the Thundergods is Amon Amarth's seventh album, a fact belied by their recent meteoric rise to metal prominence. The Swedish quintet has captured the public imagination as the preeminent practitioners of Viking metal, a bombastic subset of Scandinavian extreme music that draws on ancient Norse poetry for lyrical inspiration and on nipple-length beards for onstage credibility. The new disc is their most accessible yet, scaling back tremolo picking and double bass drum assault in favor of chunkier, more syncopated riffs without losing their ear for melody and harmony. Titles like "Varyags of Miklagaard" reinforce the longboat-riding vibe, and the 10 ineffably anthemic tracks will have you headbanging with abandon. **(Ben Richardson)**

AMON AMARTH Fri/3, 8 p.m., \$22. Slim's, 333 11th St., SF. www.slims-sf.com

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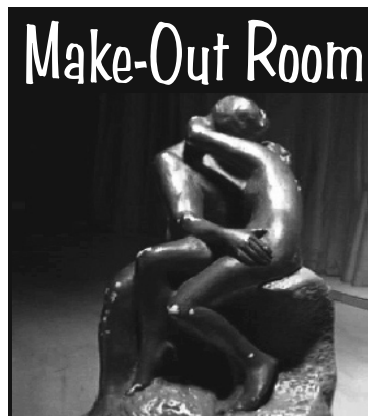
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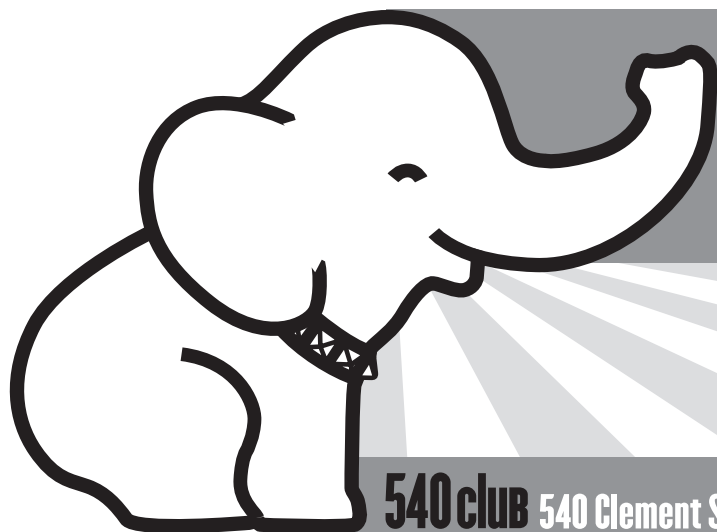
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SAVIORS
INTO ETERNITY
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TED LEO AND THE PHARMACISTS
FUTURE OF THE LEFT
OCTOBER 27

DEVIL DRIVER
DEATH ANGEL
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DARONDO
NINO MOSCHELLA
OCTOBER 31
HALLOWEEN!

THE WARFIELD

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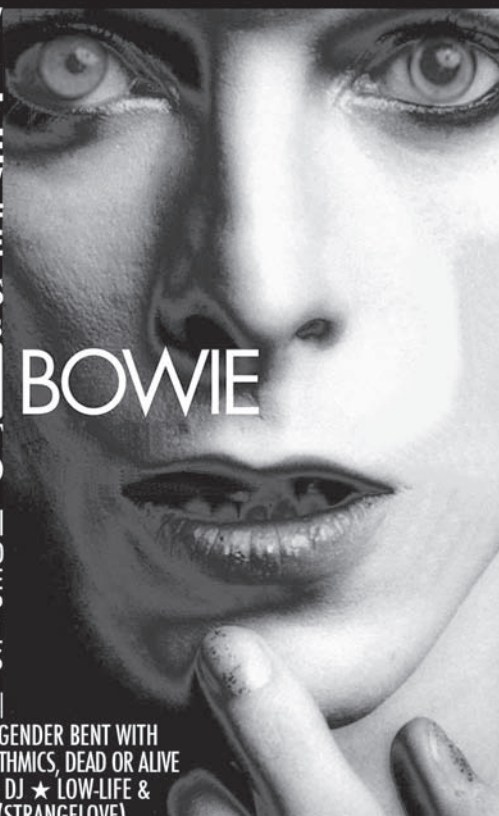
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David Banner

» **PREVIEW** There has never been a more fitting musical stage name than the one chosen by Lavell Crump. Crump's pseudonym of choice, David Banner, perfectly sums up his style and his struggle: he, like the protagonist of *The Incredible Hulk*, is a man of stark contrasts.

The MC and musician is unafraid to voice his progressive social beliefs, and is a dedicated humanitarian who raised more than \$500,000 for Hurricane Katrina relief in Louisiana and his home state of Mississippi. He weaves engrossing tales about the struggle and strife that surrounded him growing up in a destitute section of a racially divided Jackson. All his albums contain touching tales of Americans fighting to survive in one of the most maligned and ignored areas in the country. On his latest, *The Greatest Story Ever Told* (Universal), Banner respectfully acknowledges his state's blessings and problems on the swirling salute to the past, "Cadillac on 22's Part II": "Mississippi is the place where your boy came from / But so many people are still afraid to come / But, I'm gon' tell the truth / It's just real good food / And real strong people / Who still refuse to move."

Of course, like the fictional scientist Dr. David Banner, the performer has an alter ego. Though all Banner's recordings include sobering, powerful tracks, they all also contain formulaic "booty jams" like his biggest hit — and possibly worst song — 2005's "Play." They tend to come off as scurrilous and awkward instead of titillating. Myopic critics often focus on these missteps, and Banner gets the unfair reputation of being another derivative, chauvinistic rapper. *Story* is a perfect example of the duality that both gives Banner life and holds him back. The disc's versatility keeps it interesting, as he coolly shifts from pensive, engrossing numbers ("Hold On") to real heaters that showcase the rapper's signature flow ("So Long"). But he falls into the same pitfalls of his earlier albums with the sleazy "A Girl." Expect all sides of Banner to be in full force when he performs live, backed by the Rhythm Roots All-Stars. (Daniel N. Alvarez)

DAVID BANNER With Talib Kweli and Little Brother. Thurs/2, 7 p.m., \$32.

The Grand Ballroom at the Regency Center, 1300 Van Ness, SF. (415) 673-5716, www.goldenvoice.com

Music listings are compiled by Duncan Scott Davidson. The music interns are Daniel N. Alvarez, Brandon Bussolini, and Michelle Broder Van Dyke. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 22, for information on how to submit an item to listings.

WEDNESDAY 1

ROCK/BLUES/HIP-HOP

» **Dan le Sac vs. Scroobius Pip, B. Dolan, Somehow** at Sea Café Du Nord. 9:30pm, \$14.
Ill Bill, Sean Price Slim's. 9pm, \$16.
James, Bob's Uncle Grand Ballroom at

Regency Center, 1290 Sutter; 421-TIXS. 8pm, \$25.
Lazarus, Pillars and Tongues, Cairo Hemlock Tavern. 9pm, \$6.

» **Magnus Hitch, Janks, King Washington** Red Devil Lounge. 8pm, \$10.
Mister Loveless, Felix Dukes, Vox Jaguars Bottom of the Hill. 9pm, \$8.
Joe Németh Biscuits and Blues. 8 and 10pm, \$15.
People Under the Stairs, Common Market, Shawn Jackson Independent. 9pm, \$15.
Pernikoff Brothers, Sandy Greenfield, Vice, Tornado Rider Hotel Utah Saloon. 8pm, \$8.
Roy Two Thousand, DJ Cikee, Aspect McCarthy Elbo Room. 9pm, \$5.

CONTINUES ON PAGE 38 »

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CONT>>

BAY AREA

Acacia 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.
"Redwood City Blues Jam" Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, free.

JAZZ/NEW MUSIC

Ben Mercato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
Gaacho, Mitch Marcus Session Amnesia. 8pm, free.

Gini Wilson Trio Shanghai 1930. 7pm, free.

Mint Condition Yoshi's SF. 8pm, \$35. Also Thurs/2.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA

Vive le Jazz! Anna's Jazz Island. 8pm, \$10.
Wayne Shorter Quartet Yoshi's. 8 and 10pm, \$60. Through Sun/5.

FOLK/WORLD/COUNTRY

BAY AREA

Mazacote Shattuck Down Low. 8pm, \$5-10.
Tango Parlor, DJ Guillermo Garcia Ashkenaz. 9pm, \$10.
Winstrong La Peña Cultural Center. 9pm, \$7.

DANCE CLUBS

Annie's Social Club 9pm-2am, free. DJs Deezeel and Another Jerk spin rocksteady and soul.
Bondage A Go Go Glas Kat. 9:30pm-2:30am, \$5-7. Death disco, drtty pop, and go-go dancers.
Booty Call The BAR, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
Cat's Corner Swing Party Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.
Coo-Yah Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.
Frat House 440 Castro. 9pm-2am, free. A

gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.

Little Buddy Madrone Lounge. 9pm-2am, free. Mr. Robinson and guests spin psych-rock, downbeat, dub, hip-hop, jazz, funk breaks, and more.

Midweek Syndrome Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJs Trevor Simpson, Dex Stakker, and Dev E. spin hot house jams for your happy humday.

Qoöl 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

RedWine Social Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.

Satellite Anú, 43 Sixth St; 543-3505. www.anu-bar.com. 9pm-2am, free. House and techno with Scott Carrelli and guests.

THURSDAY 2

ROCK/BLUES/HIP-HOP

Dark Star Orchestra Fillmore. 8pm, \$30. Through Sat/4.

Nena Dinova, McCarthy Trenching, Pillows Hemlock Tavern. 9pm, \$10.

Steve Dukes Simple Pleasures Café. 8pm, free.

Enter the Haggis, Francesca Lee Hotel Utah Saloon. 8:30pm, \$10.

CONTINUES ON PAGE 42 >>

SF Open Studios



pick up on art.

Visit Over 800 Artists

Weekend 1: October 4-5

Studios are not open but please join ArtSpan for these events.

October 4

Private Preview Gala, SomArts Gallery
 A ticketed affair. Please visit www.artspan.org or call 415-861-9838 for more details.

October 5

Exhibition Opening Reception, SomArts Gallery
 A free public event.

Weekend 2: October 11-12

Buena Vista, Diamond Heights,
 Fort Mason, Haight, Hayes Valley, Marina,
 Mount Davidson, Pacific Heights,
 Richmond, Sunset, Twin Peaks, West Portal

Weekend 3: October 18-19

Bernal Heights, Castro, Duboce, Eureka Valley,
 Glen Park, Mission, Noe Valley, Portola

Weekend 4: October 25-26

Financial District, North Beach, Potrero Hill,
 Russian Hill, SOMA, Tenderloin, Bayview,
 Excelsior

Weekend 5: November 1-2

Hunters Point Shipyard

Studios are open from 11am-6pm
 each weekend.

ARTSPAN

ArtSpan is supported by ABC 7 KGO-TV/DT, Grants for the Arts/Hotel Tax Fund, San Francisco Bay Guardian, San Francisco Arts Commission-Cultural Equity Grants, Dick Blick, PollenCreative.com, Rocket Postcards, The Miranda Lux Foundation, The Potrero Nuevo Fund, The Kimball Foundation, Electric Works Gallery, Thomas John Events, Hotel Rex, The Zellerbach Family Foundation, Andalu Restaurant, and Eventbrite.

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HAPPY HOUR

\$3 WELLS SATURDAY 3-8PM

*Wed 10/1 8PM OBAMARAMA ROCKATHON FUNDRAISER! CUSTOM BUILT EMPIRE CARBON SOUP \$5-\$20 SLIDING SCALE

*Thu 10/2 9PM \$10 THE FILTHY THIEVING BASTARDS FEATURING SPIDER STACY OF THE POBUES THE HOOKS KEMO SABE

*Fri 10/3 9PM/\$6 THE CORRUPTORS ZERO DOWN (SEATTLE) DALTON

*Sat 10/4 3PM/FREE HAPPY HOUR SHOW ANTI SOCIAL BITE • DIRT SQUAD

9PM \$5 CLUB FERAL PRESENTS THE HELL WORD STRIP MALL SEIZURES HIGH CASTLE • HOMO 2 LAY'ER (SLAYER COVER BAND) DJ FEMBOT

*Sun 10/6 8PM/\$15 ALL AGES 2ND SHOW ADDED! LAGWAGON DRUGLORDS OF THE AVENUES NOTHINGTON

*Mon 10/7 8PM \$10 ALL AGES WHORE FOR SATAN PRESENTS ANTAGONIST (CD RELEASE!) EARLY GRAVES SOL ASUNDER • FALLEN FIGURE

UPCOMING:
 10/8 - FOREVER, SHANNON & THE CLAMS, NO BUNNY, RONNI
 10/9 - LA MACHINE 2001- DJS CAMPBELL, FEMBOT, HAWG-TIED, CHICKEN WITH KIKEROBICS
 10/10 - THE GRANNIES, EVERYTHING MUST GO, ED MUDSHI, FRACAS
 10/11 - 1ST ANNUAL ALL DAY FRISCO FREAKOUT PSYCHEDELIC DANCE PARTY!
 10/12 - INDIE MART STREET FAIR
 10/15 - POLAR BEAR CLUB, CRIME IN STEREO, BROADWAY CALLS
 10/16 - DAYGLO ABORTIONS, MORNING GLORY, THE ACCUSED, OPPRESSED LOGIC

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WEDNESDAY OCTOBER 1ST
 DJ DEEZEEL & DJ ANOTHER JERK
 SPIN ROCK STEADY AND SOUL
 DOORS 9PM NO COVER

THURSDAY OCTOBER 2ND
 LA PLEBE
 OFFICER DOWN • GUNNER
 DOORS 8PM COVER \$8
 EVERY THURSDAY FROM 7-11
 ICHI SUSHI HAPPY HOUR

FRIDAY OCTOBER 3RD
 ALCOHOLocaust PRESENTS
 BOOM BOOM KID (ARGENTINA)
 OLEHOLE (CD RELEASE)
 DROWNING WITH OUR ANCHORS
 MASTER VOLUME
 PUNK ROCK N SCHLOCK KARAOKE
 IN THE BACKROOM
 DOORS 9PM COVER \$7

SATURDAY OCTOBER 4TH
 POPSCENE PRESENTS
 LEISURE
 A BRITPOP DANCE PARTY W/
 DJ'S AARON, OMAR, & JETSET JAMES
 BRITPOP KARAOKE IN THE BACKROOM
 DOORS 10PM COVER \$7

SUNDAY OCTOBER 5TH
 JUBILEE (SEATTLE)
 JO BOYER
 DOORS 7PM COVER \$6

MONDAY OCTOBER 6TH
 MAINROOM MONDAYS
 BIG STAGE KARAOKE W/ THE LOVELY EILEEN
 DOORS 9ISH NO COVER
 EVERY TUESDAY FROM 6-9
 SF STANDUP PRESENTS
 COMEDY SPEAKEASY
 OPEN MIC COMEDY IN THE BACKROOM
 SIGN UP AT SFSTANDUP.COM

TUESDAY OCTOBER 7TH
 DRUNKEN MONKEY
 W/ DJ YOSH
 SHOT SPECIALS
 DOORS 9PM NO COVER

WEDNESDAY OCTOBER 8TH
 ICE CREAM SOCIALITES
 RUBY ISLE (W/ MARK MALLMAN)
 DJ I AM THE WORLD TRADE CENTER
 DOORS 8PM COVER \$7

COMING SOON
 10/15 BARBARY COAST BURLESQUE
 10/16 SHAMELESS PRESENTS ADAPTOR
 10/17 NO ALTERNATIVE, THE LOWDOWNS
 10/18 HEROINE SHIEKS, QUI, TRICLOPS!

HAPPY HOUR MONDAY - FRIDAY 4PM TO 7PM
 21 AND OVER WWW.TICKETWEB.COM
 MORE INFO: WWW.ANNIESSOCIALCLUB.COM

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AMERICA'S BIGGEST DANCE MUSIC EVENT RETURNS!

SATURDAY, OCTOBER 4TH
SAN FRANCISCO

LOVEFEST

A
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PARADE
AND
FESTIVAL

THE PARADE ROUTE BEGINS ON
2ND ST @ MARKET ST AND
THE LOVE CONTINUES TO
CIVIC CENTER PLAZA

ARMIN
VAN BUUREN

Above & Beyond
atb

KYAU & ALBERT
DEEP VOICES

DAVE DRESDEN
DONALD GLAUDE
RENNIE PILGREM
COLETTE
NIL HUERTA

GREEN VELVET
CHRISTIAN SMITH
(DEMI, OMID 168, DESYN MASIELLO) S.O.S
ALAIN OCTAVO

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LOVEFEST AFTERPARTY
PRESENTED BY
SPUNDAE AND SKILLS
LOCATED ONSITE AT
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AUDITORIUM - 18+
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CHECK OUT THE NEW GET CONNECTED SUMMIT HAPPENING IN CONJUNCTION WITH SF LOVEFEST - WWW.GETCONNECTEDSUMMIT.COM

MUCH MORE TBA. STAY CURRENT
PARADE AND FESTIVAL DETAILS

WWW.SFLOVEFEST.ORG

PHOTOS: DIRK WYSE, MVGALS.NET, GENE K / DESIGNED WITH LOVE BY: ALAIN OCTAVO

THIS SATURDAY!!
LOVEWEEK
STARTS TODAY
OFFICIAL EVENTS

WEDNESDAY:
SF LOVEFEST KICK OFF PARTY
AT THE COOL HAPPY HOUR @
111 MINNA - BEGINS 5PM!

THURSDAY:
LOVE MAKERS DINNER AND
NEXT AID BENEFIT PARTY
'PENDANA' AT SUPPERCLUB

FRIDAY:
OFFICIAL PRE-PARTY W/
KASKADE AT RUBY SKYE

SATURDAY DAY:
PARADE STARTS AT 12 NOON
AT 2ND ST @ MARKET.

SATURDAY NIGHT:
OFFICIAL AFTER PARTY
PRESENTED BY SKILLS AND
SPUNDAE @ THE BILL GRAHAM
CIVIC W/ ARMIN VAN BUUREN, ETC

SUNDAY:
OFFICIAL CLOSING PARTY -
THE MORNING AFTER THE LOVE
AT THE END UP

CHECK OUT THE INTERACTIVE
MAP OF THE PARADE ROUTE &
FESTIVALSITE PROVIDED BY
EVERYSCOPE AT
WWW.SFLOVEFEST.ORG

PARADE IS FREE
FESTIVAL \$10 DONATION

**MORE DJS ANNOUNCED! OVER
28+ FLOATS SHOWCASING 8+
HOURS OF DANCE MUSIC!**

ALLAND BYALLO . ACTIVE MINDZ . ALLEN CRAIG
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COALITION OF THE KILLING . THE COLONEL
CUBASE DAN . CYBER SUTRA . DAN SAENZ
DAVID HARNES . DAVID STARFIRE . DEREK HENA
DEX STAKKER . DJ DIZ . DRAG'N'FLY . DRC . DORY
DREW DROP . DRUNKEN MONKEY . ECO . EMCEE CHILD
ERIC SHARP . ERNIE TREVINO . EVAN BENDER
EWEN . FLOORCRAFT . FRANCES . FRED EVERYTHING
FREESTATE . FRENCHY LE FREAK . GILLES ATLAN
GUS CALDERONE . HALO . HELIOS . HOJ
ISMAEL RODRIGUEZ . JAY VIGOR . JOHN BEAVER
KEVIN KIND . KRYSTLE JONES . LATE NIGHT SNEAKY
LIAM SHY . LOWTECK . MANNY VIBES . MELYS
MEPHISTO ODYSSEY . MIKEY TELLO . MONSTERKNOB
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TITUS! . TREAVOR MOONTRIBE . DJ THREE . VAHID
+ MUCH MORE TO BE ANNOUNCED!!

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Tease-O-Rama™

“The Best of The Best in New Burlesque”

Friday & Saturday Oct 3rd – 4th

The Main Event!

Bimbo's 365 Club, 1025 Columbus Ave., S.F.

7pm doors, 8pm show, 21+

\$40 per night • \$100 VIP pass

Saturday Afternoon Oct 3rd

Burlesque Classes!

Fort Mason Center, Building D, S.F.

General ticket \$10 • All-Day pass \$35

Thursday Oct 2nd

Tease-O-Rama Meet and Mingle!

The Rickshaw Stop, 155 Fell Street, S.F.

9pm, \$8, 21+

For more information go to www.teaseorama.com

THUR • OCT 2 – SUN • OCT 6

SEE performances by the sexy and seductive Las Vegas production of **Zumanity** (Friday only),

TAKE **classes** in everything

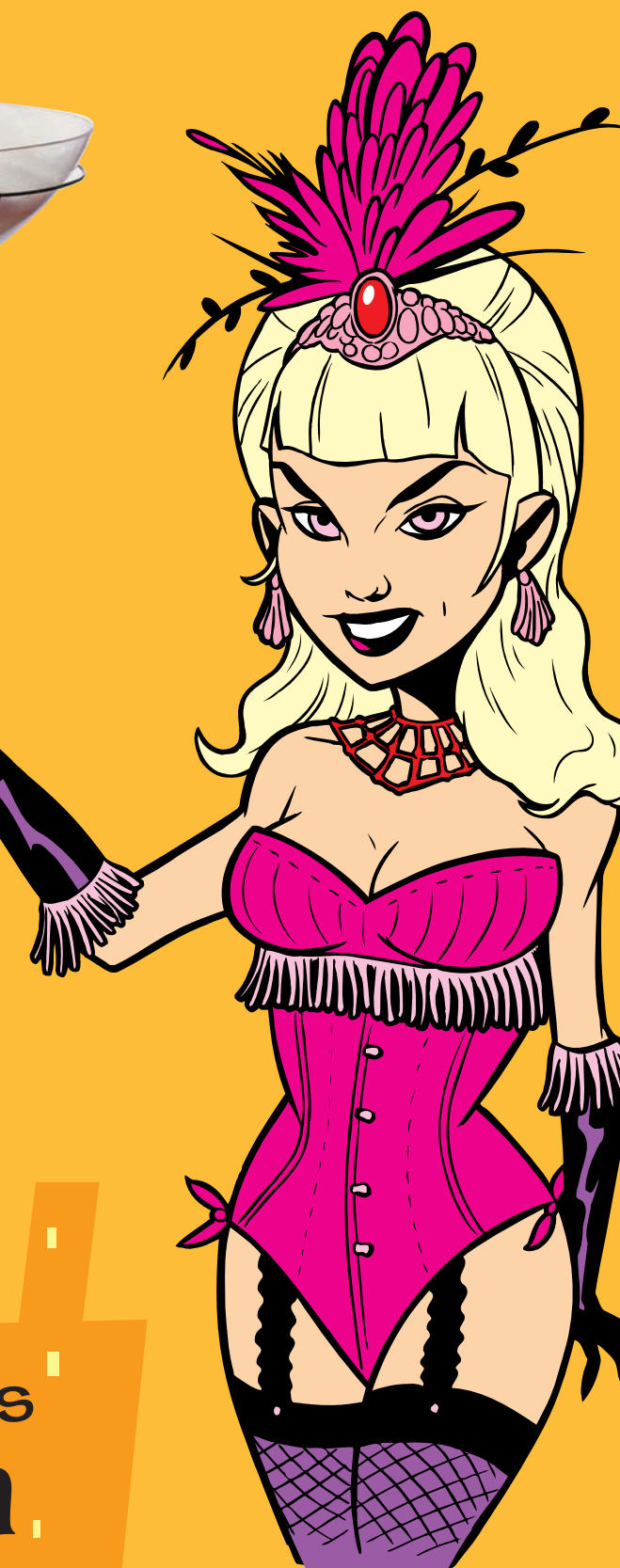
from tassel twirling to fan dancing, MEET **legends** from

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ENJOY vintage **movies** and

OH SO MUCH MORE TEASE!

Over 200 Gorgeous Gals n' Guys!



SUN • OCT 5 • MOVIE



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5:00 pm, Admission \$10, 21+

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Tickets - Schedules - Performers
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THURS/2 ROCK/BLUES/HIP-HOP

CONT>>

Germane, Kreative Resource, Counter Productive, Skitz the Samurida Boom Boom Room. 9:30pm, \$7.

» **Talib Kweli, David Banner, Little Brother** Grand Ballroom at Regency Center, 1290 Sutter; 421-TIXS. 8pm, \$34.
Laurie Morvan Band Biscuits and Blues. 8 and 10pm, \$15.

» **Loved Ones, Jackson United, Beat Union** Bottom of the Hill. 9pm, \$10.

Noah and the Whale Amoeba Music. 6pm, free.

La Plebe, Officer Down, Gunner Annie's Social Club. 8pm, \$8.

» **Sex With No Hands, Dubious Ranger, Full On Flyhead, Atomatronic** Café Du Nord. 7:30pm, \$10.

BAY AREA
Great Big Sea Palace of Fine Arts, 3301 Lyon; 421-TIXS. 8pm, \$32.50-39.50.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
Mint Condition Yoshi's SF. 8 and 10pm, \$35.
Mark Robinson Enrico's, 504 Broadway; 982-6233. 7pm, free.

Sandra Aran Group Shanghai 1930. 7pm, free.
Stompy Jones Top of the Mark. 7:30pm, \$10.

BAY AREA
Kelly Park and Friends Anna's Jazz Island. 8pm, \$8.

» **Wayne Shorter Quartet** Yoshi's. 8 and 10pm, \$60. Through Sun/5.

FOLK/WORLD/COUNTRY

» **Barrington Levy, DJ Stepwise** Independent. 9pm, \$30. Also Fri/3.
Dark Hollow Band Atlas Cafe. 8pm, free.
Zazhil Yerba Buena Gardens, Mission between Third and Fourth Sts.; www.ybgf.org. 12:30pm, free.

BAY AREA

Los Cochinos 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.
Roots Natty, Miosotis, Royal Family Show, Renee Asteria, 7th Street Sound Ashkenaz. 9:30pm, \$10.
Julian Smedley, Alison Odell Freight and Salvage Coffee House. 8pm, \$19.50.
Space Heater, Sonando Project Starry Plough. 9pm, \$8-10.



RESTAURANT • BAR • NIGHTCLUB • EST. 1985

WED. OCT 1 - 7:30PM DOORS

THE CATARACS
THE PACK
DJ HAVOC
\$12 ADV; \$15 DOORS



SUN. OCT 5 - 8PM DOORS

BABYLAND
INSECT
SLAVE UNIT
EVERYTHING GOES COLD
DJ DECAY
\$5 ADV; \$10 DOORS



TUE. OCT 7 - 8PM DOORS

CRUXSHADOWS
AYRIA
HSCINTILLA
DJ DECAY, JOE RADIO,
MELTING GIRL
\$12 ADV; \$17 DOORS



THU. OCT 9 - 8PM DOORS

ATTRITION
IMPRINT
UNWOMAN
DJ DECAY
\$8 ADV; \$13 DOORS



TUE. OCT 14 - 8PM DOORS

TECH N9NE
KRIZZ KALIKO
KUTT CALHOUN
PROZAK
SKATTERMAN
SNUGG BRIM
\$20 ADV; \$25 DOORS



SUN. OCT 19 - 8PM DOORS

COLLIE BUDDZ
RISE OF THE REVOLUTION
DJ PEE WEE
\$22 ADV; \$26 DOORS

WED OCT 01 7:30 AA THE CATARACS

FRI OCT 03 10PM 21 CREAM

SAT OCT 04 9PM 21 NEW WAVE CITY

SUN OCT 05 8PM AA BABYLAND

TUE OCT 07 8PM AA CRUXSHADOWS

THU OCT 09 8PM AA ATTRITION

SAT OCT 11 9PM 21 BOOTIE

THU OCT 14 8PM 18 TECH N9NE

FRI OCT 17 9PM 21 HUBBA HUBBA REVUE

SAT OCT 18 9PM 21 SUPER EGO

SUN OCT 19 8PM AA COLLIE BUDDZ

THU OCT 23 9:30 18 MEAT

SAT OCT 25 9PM 21 BOOTIE

SUN OCT 26 7PM 21 DEVIANT NATION

375 ELEVENTH ST, SF

ADVANCE TICKETS AT

DNALOUNGE.COM

DANCE CLUBS

» **Afrolicious** Elbo Room. 10pm-2am, \$5.
DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
BrazilLive El Rio. 9pm, \$8. DJs play Brazilian dance music, plus live bands.

Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm-2am, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.

Cokie and His Asshole Friend Madrone Lounge. 9pm-2am, free. DJs RobNoBorders and Izzy OG spin electro, hip-hop, disco, and funk.

Compression Temple, 540 Howard; www.templef.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.

Lacquer Beauty Bar. 10pm-2am, free. DJs Mario Muse and Miss Margo bring the electro. **1984** Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.

Pacific Standard Time Levende Lounge. 10pm. DJ Sake1 spins soulful music.

» **Popscene** 330 Ritch. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.

Riot Grrrl Stud. 10pm. Mama Crass and Alex Phallex the Homogay DJ bust you out of the closet with queer punk and rock 'n' roll for the revolution, with \$2 PBR if you bring a mason jar.

Tease-O-Rama Meet 'N' Greet DJ Dance Party Rickshaw Stop. 9pm-2am, \$8. Shake and izmy with the hot burlesque stars of Tease-O-Rama.

» **Toppa Top Thursdays** Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

BAY AREA

Hook Shop Shattuck Down Low. 9pm-2am, free. DJs Moody Eva, Dawn of Sound, Dhamma, and Alonna spin house, breaks, and electro.

Rock a Hula Forbidden Island Tiki Lounge, 1304 Lincoln, Alameda; (510) 749-0332. 8:45pm-2am, free. DJ "Samoa Boy" Tanoa spins big-band jazz, rockabilly, classic country, '60s soul, island rarities, jump blues, and more.

Selector DJ Sessions Jupiter. 8pm. DJ Delon welcomes guest DJs weekly.

FRIDAY 3

ROCK/BLUES/HIP-HOP

» **Amon Amarth, Ensiferum, Belphegor, Absence** Slim's. 8pm, \$22.

» **Angry Amputees, Get Dead, Dynamite 8, Excuse** Bottom of the Hill. 9pm, \$10.

Back Door Slam, Eoin Harrington 9pm, \$15.

Boom Boom Kid, Olehole, Drowning with Our Anchors, Master Volume Annie's Social Club. 9:30pm, \$7.

Dark Star Orchestra Fillmore. 9pm, \$30. Through Sat/4.

» **EPMD, Richie Cunningham, Rolo, DJ Apollo, DJ Ren, Chuy Gomez** Club Six. 9pm, \$20.

Floater, Tragedy Andy, Sticks and Stones Red Devil Lounge. 8pm, \$10.

Eric McFadden Boom Boom Room. 10pm, \$12.

» **J-Boogie's Dubtronic Science** Amoeba Music. 6pm, free.

Moggs, Goliath Bird Eater, Highlands Hemlock Tavern. 9:30pm, \$7.

» **Charlie Musselwhite** Biscuits and Blues. 8 and 10pm, \$35.

» **Waco Brothers** Café Du Nord. 10pm, \$15.

BAY AREA

Paul Baribeau, Good Luck, Fischer, Sourpatch 924 Gilman. 8pm, \$5.

French Miami, Death of a Party, Dashing Suns Uptown. 9pm, free.

Pride and Joy Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 9pm, \$20.

» **Sigur Rós, Parachutes** Greek Theatre, Gayley Road at Stadium Rim Way, Berk; 421-TIXS. 8pm, \$42.50.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Iris Dement Yoshi's SF. 8pm, \$30.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

Barbara Gainer Velma's, 2246 Jerrold; 824-7646. 5pm, free.

Grooveroobers Simple Pleasures Café. 8pm, free.

» **Wallace Roney, Badal Roy, Lenny White, Dave Liebman, Rudresh Muhanthappa, Kala Ramnath** Davies Symphony Hall, 201 Van Ness; (866) 920-JAZZ. 8pm, \$20-80.

"Miles from India."

BAY AREA

Falso Baiano Anna's Jazz Island. 8pm, \$14.

Steve Smith's Jazz Legacy Jazzschool. 8pm, \$20.

» **Wayne Shorter Quartet** Yoshi's. 8 and 10pm, \$70. Through Sun/5.

FOLK/WORLD/COUNTRY

» **Barrington Levy, DJ Funklor** Independent. 9pm, \$30.

» **Bonnie "Prince" Billy, Jon Langford's Skull Orchard** Swedish American Hall, 2170 Market; 861-5016. 8:30pm, \$20.

"Breakfast with Enzo" Presidio Dance Theatre, 1158 Gorgas; 561-3958. 10 and 11am, \$5.

» **Buraka Som Sistema, Lemonade** Elbo Room. 10pm, \$10.

Ten Mile Tide Connecticut Yankee. 9pm. Also Sat/4.

» **Zazhil** Mission Cultural Center for Latino Arts, 2868 Mission; 821-1155. 7pm, \$15.

BAY AREA

David Kent, Paul H. Taylor and the Montara Mountain Boys Nomad Café. 7:30pm, free.

» **Susan Z, Loralee Christensen, John Vignale, Eileen Grady, Greg Lamboy, Krickie Sweetwater** Station, 500 Magnolia, Larkspur; 924-6107. 8pm, 25. "Wine, Women, and Song: Benefit for the Fight Against Breast Cancer."

Mahina Movement, Los Bomberos de la Bahia La Peña Cultural Center. 8pm, \$12.

» **Motordude Zydeco** Eagles Hall, 2305 Alameda, Alameda; (510) 522-7626. 9pm, \$15.

Rebecca Riots Ashkenaz. 8pm, \$10-13.

Roy Rogers, Norton Buffalo Freight and Salvage Coffee House. 8pm, \$25.50.

Royal Deuces, Good Luck Thrift Store Outfit, Big Mistake Starry Plough. 9pm, \$8.

DANCE CLUBS

» **Barack the Vote** Poleng Lounge. 10pm-2am, \$5-25. The Bay's best DJs bring the noise for Barack Obama, including Sake One, Dmadness, Zita, Hakobo, Proof, Ren the Vinyl Archeologist, and more.

Club Loaded Rickshaw Stop. 10pm-2am, \$10. Live set by Music for Animals, plus DJs Casionova, Omar, and Audrock.

Dirt! Madrone Lounge. 9pm-2am, \$5. Morale, Kap 10 Harris, and Shane King spin electro, booty bass, crunk, funk, swamp beats, hyphy, and more.

» **Lookout Weekend** 111 Minna Gallery. 4-9:30pm, \$3-5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to win it at the newest, hottest happy hour jam.

Loose Joints Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.

Love Fest Weekend Ruby Skye. 9pm. Kaskade headlines, with help from Jonathan Williams in the Jungle Room.

» **Mission Bombay** Bollywood Café, 3372 19th St.; 970-0362. 10pm-2am, \$5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.

Nocturna Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. Resident DJs TychoSean and Billa, plus special guests.

Paris Dakar International Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.

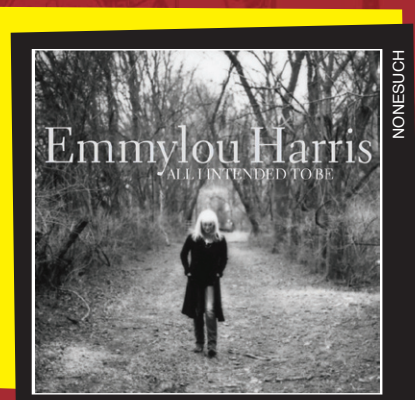
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

» **Strangelove** Cat Club. 9pm-3am, \$6. DJ Tomas Diablo, Melting Girl, Merrick, and Persephone spin dark electro, industrial, new wave, and goth. Tonight's theme: "Undead Wedding," complete with ceremonies, certificates, cake, and photos.

BAY AREA

First Friday Reggae Dancehall Night 19

Catch these artists playing at THE HARDLY STRICTLY BLUEGRASS FESTIVAL October 3rd-5th & on sale at Amoeba Music!!



EMMYLOU HARRIS
All I Intended To Be
14⁹⁸ CD

"Harris is as proud, painful, and plaintive as ever here, dripping with life and dealing in dire certainties." - *Uncut*

TEA LEAF GREEN
Raise Up The Tent
13⁹⁸ CD

Sharing some of the style and substance of My Morning Jacket, Wolfmother, and The Raconteurs, Tea Leaf Green conjure 70s Bob Dylan, Tom Petty, and The Grateful Dead, taking classic sounds and giving them a present-day polish.



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Pre-order Guitar Hero® World Tour Now at
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SPECIAL HALLOWEEN HOURS
Friday, Oct 31 - 10:30 am - 6:00 pm

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PARKING GARAGE IN BERKELEY - WWW.AMOEBA.COM

SALE ENDS
10/22/08



Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm-2am, \$10. Get your irie on, mon capitan.

Flashback Fridays Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm, \$5-10. Hip-hop and funk with the Oakland Faders, plus resident DJs Spair and Plathurn.

Testify! Ruby Room. 10pm-2am, free. DJ Jarett Prayers spins electro, punk, Northern Soul, new wave, shoegaze, disco, electro, and rock and roll.

SATURDAY 4

ROCK/BLUES/HIP-HOP

» **Boiling Suns, Year of the Wildcat**
Bender's Bar and Grill, 806 S. Van Ness;

www.bendersbar.com. 10pm, \$5.
Café R&B Biscuits and Blues. 8 and 10pm, \$22.

Nikka Costa, Pictures and Sound
Independent. 9pm, \$20.

» **Dandy Warhols, Helio Sequence, Upsidedown** Warfield. 8pm, \$27.

Dark Star Orchestra Fillmore. 9pm, \$30.

Tyler Jakes, General Jones, In Rare Form Hotel Utah Saloon. 9pm, \$8.

Never Healed, Grace Alley, Streetwalkers Hemlock Tavern. 9:30pm, \$6.

Johnny Rawls, Lady Bianca, Blues Boy Willie Velma's, 2246 Jerrold; 824-7646. 7pm.

Stenner Glen Red Devil Lounge. 8pm, \$15.

Stephen Kellogg and the Sixers, Pat McGee Bottom of the Hill. 9:30pm, \$15.

» **Stormcrow, Born/Dead, Acephalix** El Rio. 10pm, \$7.

Strip Mall Seizures, High Castle, Homo 2,

Gary Fembot Parkside. 9pm, \$5. "Club Feral."
Vinyl, DJ K-Os Boom Boom Room. 10pm, \$12.

BAY AREA

Endless Demise, Parasytic, Until the Fall 924 Gilman. 8pm, \$5.

"Global Battle of the Bands" Uptown. 9pm, \$5.

Hoe, Shelley Doty X-Tet, Before and After Starry Plough. 9pm, \$9.

» **Nino Moschella, Melina Jones, Do Dat and Isis, Secluded Journalists, Panama, Mia Zuniga, Righteous Movement, Gavin, Ill-Literacy** La Peña Cultural Center. 9pm, \$7-10.

Pleasure Makers, Caribbean RNB 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, \$10.

René Solis, Daniel Castro, Ron Thompson,

Jeff Watson Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$14.

» **Tarrakian, Skin Horse, Chimora, Mariana Trench** Stork Club. 9pm, \$7.

JAZZ/NEW MUSIC

Brian Culbertson and the Funk Experience Yoshi's SF. 8 and 10pm, \$35. Also Sun/5.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

Eric Shifrin and In the Crowd Laurel Court, Fairmont, 950 Mason; 772-5152. 7pm.

Rainfall Quartet Dogpatch, 2496 Third St; 643-8592. 8pm, free.

Ricardo Scales Top of the Mark. 9pm, \$10.

» **Sweet Honey in the Rock** Davies Symphony Hall, 201 Van Ness; (866) 920-JAZZ. 8:30pm, \$20-80.

Craig Ventresco, Meredith Axlerod Atlas Café. 4pm, free.

BAY AREA

Jazz Express Anna's Jazz Island. 8pm, \$12.

Planet Loop Beckett's. 10pm, free.

» **Wayne Shorter Quartet** Yoshi's. 8 and 10pm, \$70. Through Sun/5.

» **Howard Wiley** Jazzschool. 8pm, \$18. "Tribute to Dexter Gordon, Part Deux."

FOLK/WORLD/COUNTRY

"Breakfast with Enzo" Bernal Heights Neighborhood Center, 515 Cortland; 206-2140. 10am, \$3.

» **Mad Cow Stringband, Lady A and Her**

Heel Draggers, West Nile Ramblers Plough and Stars. 9:30pm, \$10.

Ten Mile Tide Connecticut Yankee. 9pm.

CONTINUES ON PAGE 44 »

AMOEBA music

LIVE SHOWS CALENDAR

All shows are free & all ages welcome!
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WEDNESDAY • OCTOBER 1 • 6PM
EDGAR MEYER & CHRIS THILE
Grammy Award winners Meyer & Thile incorporate bluegrass, folk, country, and classical elements into their new album *Edgar Meyer & Chris Thile*.

THURSDAY • OCTOBER 2 • 6PM
NOAH AND THE WHALE
Described in *The Sunday Times* as "a global hit in the making," their debut album *5 Years Time* blends the simple narrative & direct lo-fi charm of anti-folk artists like Jonathan Richman with the classic pop of Buddy Holly.

FRIDAY • OCTOBER 3 • 6PM
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WEDNESDAY • OCTOBER 1 • 6PM
PEOPLE UNDER THE STAIRS
One of the most prominent underground acts around. Their latest album, *Fun DMC* goes back to their roots for some hardcore 'showstoppin' boom bap!

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Eoin Harrington

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TYLER JAKES
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Jethro Jeremiah
BONAFIDE
Alma Desnuda

SATURDAY, 10/11 • 9 PM \$8
THE JUNIOR PANTHERS
Pacific UV
Dream Tiger

SUNDAY, 10/12 • 9 PM \$7
THE WAYSIDE STATE
Bob Harp
Dan Adams (NY)

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OPEN MIC WITH JJ SCHULTZ

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Oona Garthwaite
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SAT/4 FOLK/WORLD/COUNTRY

CONT>>

BAY AREA

» **Cascada de Flores** Freight and Salvage Coffee House. 8pm, \$19.50.
 » **Kugelplex** Sanchez Concert Hall, 1220 Linda Mar, Pacifica; (650) 355-1882. 7:30pm, \$12-20.
Jesse Rubin, Sheila O'Toole Nomad Café. 7:30pm, free.
Sambada Ashkenaz. 9pm, \$10-13.
Sotaque Baiano Shattuck Down Low. 9pm, \$5-10.

DANCE CLUBS

Bass Nasty Love Fest Dark Room at Club Six.

9pm-2am, \$10-12. Live breaks, downtempo, drum and bass, glitch-grime, and more with Sleepyhead, Mimosa, Heyoka, El Diablo, and others.

Beat Stroganoff Madrone Lounge. 9pm-2am, \$5. DJs Phleck, Gordo, Timoteo Gigante, and \$heik spin Afro, hip-hop, breaks, and funky mash-ups.

» **Kafana Balkan** Rickshaw Stop. 9pm-2am, \$8-25. Live set by Edessa, plus DJ Zeljko on the wheels of steel, spinning all kinds of Balkan jams to benefit the Hleb I Sir Cirkus, which puts on free shows for refugee kids in Kosovo.

» **Leisure** Annie's Social Club. 10pm-2am, \$7. Classic Britpop, Madchester, '90s, indie, mod, shoegaze, and '60s soul with DJs Aaron, Omar, and Jetset James, plus back-room karaoke.

Love Fest Weekend Ruby Skye. 9pm. The

love fest continues with Italy's mega-DJ Benny Benassi, plus Foley in the Jungle Room. **New Wave City** DNA Lounge. 9pm-3am, \$12. '80s dance party.

» **Paris-Dakar Celebration** Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.

Riddm Meets Enter the Dancehall Club Six. 9pm-3am, \$10. Live set by Chino, plus UndahP, Ras Souljah, Ras G, Kenny Meez, Broken Silence Sound, Jah Warrior Shelter Hi-Fi, and more, spinning reggae and dancehall. **Saturday Night Soul Party** Elbo Room. 10pm-2am, \$5. DJs Lucky, Paul Paul, and Phengren Oswald spin butt-shakin' '60s soul on 45.

El Superritmo Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.

» **Wake the Town: From Kingston to London** Koko Cocktails, 1060 Geary; 885-4788. 8pm-2am, free. Selectors Duke, Revival Sound System, Shawn, and Brandon spin ska, rocksteady, and early reggae from the '60s and '70s.

BAY AREA

Magic Milkcrates Kingman's Lucky Lounge. 9pm-2am, free. Soulful organica meets electronica with DJ Flood.

Pop History 101 Ruby Room. 10pm-2am. Join professors Botello and Tolle for a crash course.

Smoove Saturdays Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am, \$5-10. Future funk, neo-soul, dancehall, old-school, and new-school with DJs Wisdom and Jamo.

SUNDAY 5

ROCK/BLUES/HIP-HOP

Bang Camaro, Hot Fog, Flamingo Gunfight Bottom of the Hill. 9pm, \$12.

» **Gogol Bordello, DJ Dubta** Slim's. 9pm, \$30. Benefit for Muttville.

Drew Harrison Café Du Nord. 8pm, \$15. "In the Spirit of Lennon."

» **Helloween, Gamma Ray** Fillmore. 8pm, \$35.

» **Iron and Wine, Sholi** Binbo's 365 Club. 7pm, \$40. Benefit for Cynthia Noonan. **Jubilee, Jo Boyer** Annie's Social Club. 7pm, \$6.

» **Margot and the Nuclear So and So's, David Vandervelde, Judgement Day** Independent. 8pm, \$14.

Smith Point, Alex Karweit, Pollux Hotel Utah Saloon. 8pm, \$8.

BAY AREA

Buddy Owen 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.

JAZZ/NEW MUSIC

Brian Culbertson and the Funk Experience Yoshi's SF. 2pm, \$5-35; 7pm, \$35.

Corey Jamason Recital Hall, SF Conservatory of Music, 50 Oak; 503-6275. 2pm, \$15-20.

Rob Modica and Friends Simple Pleasures Cafe. 3pm, free.

» **Sephardic Music Experience with Kat Parra** de Young Museum Café Terrace, 50 Hagiwara Tea Garden Drive, Golden Gate Park; 750-7634. 2:30pm, free.
Vince Lateano Quartet Dogpatch, 2496 Third St; 643-8592. 4:30pm, \$5.

BAY AREA

Fasmania! Jazzschool. 4:30pm, \$18.

Phil Hawkins Anna's Jazz Island. 8pm, \$12.

Trick Kernan Combo Nomad Café. 11am, free.

» **Wayne Shorter Quartet** Yoshi's. 7 and 9pm, \$70.

FOLK/WORLD/COUNTRY

Latin Jazz All Stars Yerba Buena Gardens, Mission between Third and Fourth Sts.; www.ybgf.org. 1pm, free. "Tribute to Hilton Ruiz."
Misipipi Mike, Moe Provencher, Tippy Canoe Hemlock Tavern. 9pm, \$6.

BAY AREA

Paulette ReNee Town Center, 100 Corte Madera Town Center, Corte Madera; 924-2961. 2-4pm, free.

Kristina Sablan Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, \$14.

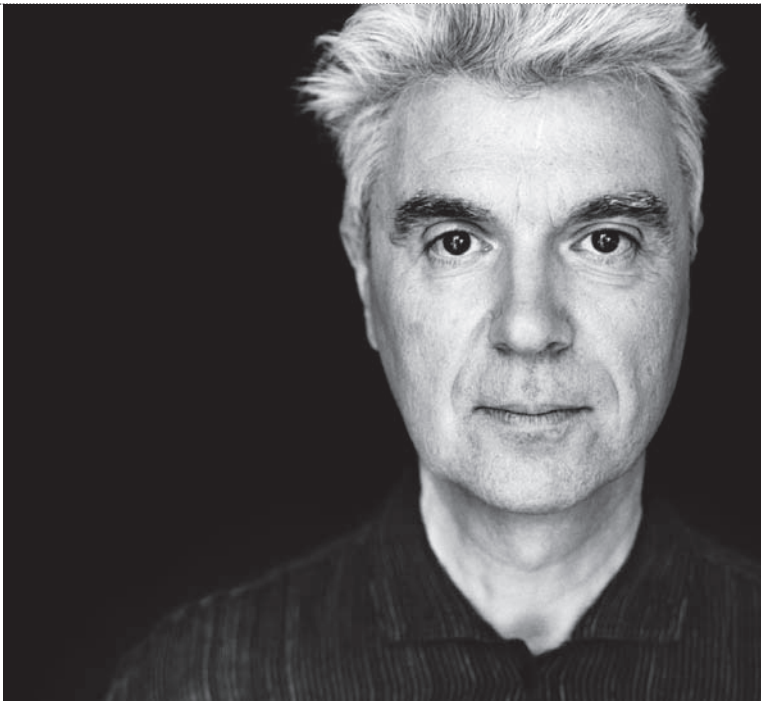


PHOTO BY DANNY CLINCH

David Byrne

» **PREVIEW** As I find myself in another part of the world, I ask myself, "How did I get here?" Then I realize that everything's same as it ever was, and that I need to get this piece in at some sort of reasonable hour.

But seriously, Talking Heads' "Once in a Lifetime" was synthesizer rock glory. On NPR's "All Things Considered," the band recalled becoming "human samplers" while making "Once in a Lifetime," back when hip-hop was in its genesis and sampling wasn't even a method. Rather than write their songs first and play later, singer-songwriter David Byrne, composer-producer Brian Eno, and the band would improvise, manually repeat the layers they liked, then stack those layers on top of each other until they got the finished result.

Byrne and Eno would repeat this approach on their own collaboration in 1981, *My Life in the Bush of Ghosts* (Nonesuch). Percussion-heavy and Afrobeat-oriented, *Ghosts* provided a vivid look into combinations of international rhythms and sampled vocals, inspiring producers like Hank Shocklee of Public Enemy and Moby.

The pair reconnected during the 25th anniversary rerelease of *Ghosts*, and surmised that the world could handle another collaborative effort; *Everything That Happens Will Happen Today* (Todo Mundo, 2008) is the result.

Even "as the days go by," Byrne and Eno demonstrate that their musical bond resonates, even if they are sending their snippets and works-in-progress via e-mail. For the most part, Eno opts for straightforward rock riffs with some traditional folk chord structures and a trademark smattering of electronic, atmospheric effects. Byrne follows Eno through these uplifting melodies and, in typical fashion, lends vocal harmony, depth, and variation, raising the cadence, complementing and augmenting Eno's production. If this is "electron-ic gospel," as both proclaim, here's to preaching to the choir. **(Kevin Lee)**

DAVID BYRNE Mon/6, 8 p.m., \$59.50-\$89.50. Davies Symphony Hall, 201 Van Ness, SF. (415) 621-6600, www.davidbyrne.com

"Starry Irish Music Session" Starry Plough. 8-11pm. With Shay Black.

DANCE CLUBS

Club Havana Jelly's. 4pm, \$10. Live salsa bands plus great Cuban BBQ.

» **Dub Mission** Elbo Room. 9pm-2am, \$6.

Dub, roots, and classic dancehall with DJs Sep, Vinnie Esparaza, and Adam Twelve.

Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.

Industry Night Madrone Lounge. 8pm-midnight, free. Half price booze for anyone in the restaurant or bar industry with proof of employment.

» **Love Fest Weekend** Ruby Skye. 9pm. Dutch mixmaster Ferry Corsten closes out Ruby Skye's superstar Love Fest.

Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.

Salsa Sundays El Rio. 3pm. Live salsa, plus free BBQ and dance lessons.

Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.

Wake the Town: From Kingston to London Madrone Lounge. 8pm-midnight, free. Selectors Duke, Revival Sound System, Shawn, and Brandon spin ska, rocksteady, and early reggae from the '60s and '70s.

BAY AREA

Dub Culture Sessions Ashkenaz. 9pm, \$5. Reggae and dub DJs.

Industry Night Kingman's Lucky Lounge. 9pm-2am, free. Soulful grooves with DJ Franchise. For service industry workers.

King of Kings Shattuck Down Low. 8pm-2am, \$6-8. DJs Smoke One, Relic Secure, and Khai Sherrif play reggae, dancehall, roots, and lovers' rock.

Noches de Vudu Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Salsa, samba, reggaeton, and Latin hip-hop with DJ Erick Santero and rotating DJs.

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MONDAY 6

ROCK/BLUES/HIP-HOP

David Byrne Davies Symphony Hall, 201 Van Ness; 421-TIXS. 8pm, \$59.50-85.50. Also Tues/7.

Ghengis Tron, Yip-Yip, Clipd Beaks Bottom of the Hill. 9pm, \$10.

Harry Merry, Agent Ribbons, Sonny and the Sunsets Knockout. 9pm.

Moonlight Sexy, Silent Comedy, Boom Snake, Frail Elbo Room. 9pm, \$7.

Opeth, High on Fire, Baroness Grand Ballroom at Regency Center, 1290 Sutter; 421-TIXS. 8pm, \$25.

Stars Fillmore. 8pm, \$25.

Rachael Yamagata, Kevin Devine Café Du Nord. 8pm, \$16.

JAZZ/NEW MUSIC

Bill Mays Inventions Trio Yoshi's SF. 8pm, \$10.

Monk's Music Trio Simple Pleasures Café. 8pm, free.

BAY AREA

Mark Murphy, Jonathan Poretz and His 12 Piece Band Yoshi's. 8 and 10pm, \$55.

FOLK/WORLD/COUNTRY

"Bluegrass Mondays" Amnesia. 8:30pm, free.

"I Don't Like Mondays" Blondie's Bar and No Grill, 540 Valencia; 864-2419. 9pm, free. Live musician showcase with local talent.

"Open Mic with JJ Schultz" Hotel Utah Saloon. 7:30pm, free.

BAY AREA

"Derek Smith's Open Mic" 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.

Bill Staines Freight and Salvage Coffee House. 8pm, \$19.50.

"Traditional Irish Music Session" Starry Plough. 9pm, free.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more--all on 45!

Block-Party Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.

Club 99 Stud. 9pm-2am, \$3. Virginia Suicide hosts as DJ Jay-R spins the grun-

giest '90s rock, hip-hop, and who-knows-what-all.

Death Guild Glas Kat. 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club.

Dollar Monday El Rio. 9pm-2am, \$2. DJ Jenny Hoyston spins hip-hop, oldies, and punk.

Why's it called Dollar Monday if it costs \$2? 'Cause the PBRs are \$1 a can! Dollah, dollah bill, y'all!

High Rolling Low Budget Tunnel Top.

9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.

Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.

Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.

Risky Mondays 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.

That Game Show Show Madrone Lounge. 9pm-11pm, free. Your hosts James Barff and Elroy Bluesberry test your wits with remakes of your favorite game shows.

BAY AREA

Hubba Hubba Uptown. 8pm, \$5. Live burlesque revue with Bombshell Betty, the Burlesqueers, Tricksie Treat, Josie Starre, Bunny Pistol, Miss Kitty Whip, and more.

Industry Night Kingman's Lucky Lounge. 9pm-2am, free. Eclectic downtempo beats with DJ Daniel Imani. For service industry workers.

Three Day Weekend Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-CONTINUES ON PAGE 46 »

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CONT.»

4677. 9pm, free. DJ C-Moses spins local favorites.

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ROCK/BLUES/HIP-HOP

Average White Band, Times 4 Grand Ballroom at Regency Center, 1290 Sutter; 421-TIXS. 8pm, \$27.50.

» **David Byrne** Davies Symphony Hall, 201 Van Ness; 421-TIXS. 8pm, \$59.50-85.50.
Fat Tuesday Band Biscuits and Blues. 8 and 10pm, \$15.

» **Mongoloid, XXX, History Lesson** Knockout. 10pm, \$6. "Old School Punk Bands Tribute Night."
» **Murs, Kidz in the Hall** Independent. 9pm, \$15.

Passafire, Spring Standards Hotel Utah Saloon. 8:30pm, \$10.
Restiform Bodies, Lazer Sword, Bleachy Bleachy Bleach Bottom of the Hill. 9pm, \$10.
Kyle Riabko, Garrin Benfield Café Du Nord. 8pm, \$12.

» **Santogold, Mates of State, Low vs. Diamond** Fillmore. 8pm, \$30.
Tecumseh, Nadja, Kris Force Hemlock Tavern. 9pm, \$6.

BAY AREA
Splinters, Phantom Float, Acrisia, Beef Donut Stork Club. 9pm, \$7.
Danny Uzilevsky 19 Broadway Nite Club, 19 Broadway, Fairfax; (415) 459-1091. 9:30pm, free.

JAZZ/NEW MUSIC

A Fine Line Quartet Simple Pleasures Café. 8pm, free.

Dick Conte Shanghai 1930. 7pm, free.
» **"Jam Session with Gerry Grosz"** Beach Chalet, 1000 Great Highway; 386-8439. 6:30pm, free.

Regina Maria Pontillo Climate Theater, 285 Ninth St; 263-0830. 8pm, \$7-15.
Ricardo Scales Top of the Mark. 7pm, \$5.
Stompy Jones Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9:30pm, \$12.

BAY AREA
» **"Jazzschool Tuesdays"** Jupiter. 8pm, free.
Delfaeyo Marsalis Yoshi's. 8 and 10pm, \$10.
» **"Singers' Open Mic with Kelly Park"** Anna's Jazz Island. 8pm, \$5.

FOLK/WORLD/COUNTRY

» **Antioquia, Zahzil** Elbo Room. 9pm, \$7.

BAY AREA
Cajun Cottonpickers Ashkenaz. 8:30pm, \$10.
» **"Open Mic with Joan Pez and Girl George"** Starry Plough. 7:30pm, free.

DANCE CLUBS

Argus Lounge 9pm-1:30am, free. DJs Alcoholocaust and Trashed Tracy spin dirty ol' punk grooves.

Change the Beat Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats DJs Centipede and Citizen Ten.
Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs

Vanka and Don Bustamante and guests.

» **Drunken Monkey** Annie's Social Club. 9pm-2am, free. Rock 'n' roll with DJ Yosh for inebriated primates like you.

» **Hoodies-N-Heels** Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.
Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.

BAY AREA

Flood Night Kingman's Lucky Lounge. 9pm-2am. Eclectic downtempo beats with DJ Flood.

Zero Worship Ruby Room. 9pm. DJ Jarrett Prayers spins Northern soul, Motown, freak-beat, garage, punk, and new wave. \$2 well drinks with valid student ID. **sfbg**

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THU 10/2	NEVA DINOVA (SADDLE CREEK) MCCARTHY TRENCHING (TEAM LOVE) PILLOWS	9:30PM \$10 ADV. TIX ON SALE
FRI 10/3	MOGGS (RECORD RELEASE) GOLIATH BIRD EATER THE HIGHLANDS	9:30PM \$7
SAT 10/4	NEVER HEALED GRACE ALLEY STREETWALKERS	9:30PM \$6
SUN 10/5	MISIPI MIKE MOE PROVENCHER TIPPY CANOE	9PM \$6
MON 10/6	PUNK ROCK SIDESHOW W/ DJ TRAGIC & DUCHESS OF HAZARD	10PM FREE
TUES 10/7	TECUMSEH NADJA AMBER ASYLUM	9PM \$6
WED 10/8	AWESOME COLOR (ECSTATIC PEACE) KAYO DOT (BOSTON) NEW THRILL PARADE	9PM \$8
THU 10/9	EARLY - LITQUAKE PRESENTS "NIGHTCLUB"	6:30PM FREE
FRI 10/10	LATER - DILETTANTES FEDERALE (PORTLAND)	10PM \$6
SAT 10/11	THE COUNTLESS OTHERS THE GROGGS BARE WIRES	9:30PM \$6
SUN 10/12	EXCUSES FOR SKIPPING THE DAZZLING STRANGERS LEOPOLD AND HIS FICTION	9:30PM \$6
	BRIDEZ MYTHICAL BEAST LONG-LEGGED WOMAN	9PM \$6

Elbo Room

WED 10/1 9PM \$5	ELBO ROOM PRESENTS HUMP NIGHT FEAT. ROY TWO THOUSAND, DJ CIKEE, ASPECT MCCARTHY
THU 10/2 10PM \$6	AFRO-TROPI-ELECTRIC-SAMBA-FUNK AFROLICIOUS WITH DIS/HOSTS: PLEASUREMAKER, SENIOR OZ WITH GUESTS J ELROD & B LEE
FRI 10/3 10PM \$10	B.O.D.Y.H.E.A.T. & TORMENTA TROPICAL PRESENT BURAKA SOM SISTEMA (PORTUGAL) + LEMONADE (ALBUM RELEASE PARTY)
SAT 10/4 10PM \$10	SPINNING '60S SOUL 45'S SATURDAY NIGHT SOUL PARTY WITH DJs PHENGREN OSWALD, LUCKY, PAUL PAUL (\$5 DISCOUNT IN SEMI FORMAL ATTIRE)
SUN 10/5 9PM \$6	DUB MISSION: THE BEST IN DUB, ROOTS AND CLASSIC DANCEHALL WITH DJ SEP, LUDICHRIS AND GUEST ADAM TWELVE (BIGGA HAPPINESS SOUND/SANTA CRUZ)
MON 10/6 9PM \$7	\$2 DRINK SPECIALS TH' MOONLIGHT SEXY THE SILENT COMEDY (SAN DIEGO), BOOM SNAKE, THE FRAIL
TUE 10/7 9PM/\$7	ELBO ROOM PRESENTS ANTIOQUIA ZAHZIL (MEXICO)
WED 10/8 9PM/\$6	ELBO ROOM PRESENTS LILLOFEE ANDALOU FRENCH DISCO
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CONTINUES ON PAGE 48 >>

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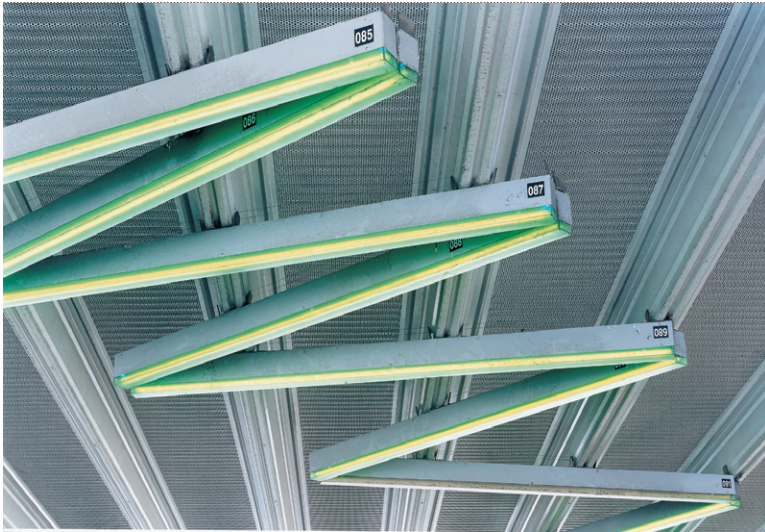
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18 M.A.N.D.Y.

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“Matthias Hoch: New Work”

» **REVIEW** Matthias Hoch’s disconcerting skill as a photographer is connected to a pair of paradoxes. His close-ups of the byproducts of “modern” European cities and suburbs, from geometric ceilings to business parks, feel like panoramas. In his wider shots — of large concrete grids, or one otherwise “perfect” building’s sad slant — claustrophobia and a sense of vacancy commingle. The German artist’s new work on display at Rena Bransten Gallery focuses on Almere and Rotterdam, cities in the Netherlands that don’t have the touristy resonance of Amsterdam or the Hague.

I wonder what Carl Jung would have said about modernity’s strange architectural sprawl. Are we growing a new set of archetypes? Hoch’s latest photographs provide one answer: a sense that nothing has changed. *Rotterdam #20* and *#24* (both 2007) are like an overmanicured zen garden in a bad dream. The bent green lighting in *Almere #11* (2007) recalls the tarot suit of Swords, representative of overthinking. If you stare long enough, the fluttering white shape on what looks like fake grass in *Rotterdam #26* (2007) becomes the foot of a Buddhist statue, about to lift.

Almere #1, *Almere #2* brings together two engrossing short videos. In the second, the thick black pipes of a parking structure are as lively as the worm-things in 1990’s *Tremors*. In the first, the shifting textures of light in reflective/refractive glass become a wide-sweeping eternal dawn. Like Hoch’s photographs, these videos are ultimately pictures of good-byes. When I left the show, I could hear one of my personal favorites — Lou Reed and John Cale’s melancholic adios to Andy Warhol, “Hello, It’s Me” — in my head. I couldn’t help thinking that Hoch’s timely pictures would have looked great in even bigger prints on the walls of the once silver, now defunct Factory. **(Ari Messer)**

MATTHIAS HOCH: NEW WORK Through Oct. 11. Tues.–Fri., 10:30 a.m.–5:30 p.m.;

Sat., 11 a.m.–5 p.m. Rena Bransten Gallery, 77 Geary St, SF. (415) 982-3292,

www.renabranstengallery.com

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 22, for information on how to submit items to the listings. For complete listings, including museums, go to sfbg.com.

GALLERIES

OPENING

Academy of Art University Galleries 79 New Montgomery; www.academyart.edu. Mon-Fri, 9am-6pm; Sat, 9am-5pm. Works by members of the California Watercolor Association (reception Thurs/2, 5:30-7:30pm). Oct 2-31. 688 Sutter; 346-4549. Mon-Fri, 9am-6pm; Sat, 9am-5pm. Senior portfolio show and sale by members of Cheryl Koons’ class (reception Thurs/2, 5:30-7:30pm). Oct 2-30.

Andrea Schwartz Gallery 525 Second St; 495-2090. Mon-Fri, 9am-5pm; Sat, 1-5pm. “Tomando Medida (Taking Measure),” works by Emilio Lobato III. Through Fri/3. New works by Wynne Hayakawa and Gwen Manfrin (reception Tues/7, 5:30-7:30pm). Oct 7-Nov 7.

ArtHaus 411 Brannan; 977-0223. Tues-Fri, 11am-6pm. “Duality,” paintings by Maxine Solomon (reception Thurs/2, 6-8pm). Oct 2-Dec 20.

» **Baer Ridgway Exhibitions** 172 Minna; 777-1366. Call for hours. “Family Album,” photographs and Super 8mm films by Tim Roda (reception Thurs/2, 5-8pm). Oct 2-Nov 15.

Café Royale 800 Post; 441-4099, www.caferoyle-sf.com. Mon-Thurs, Sun, 4pm-midnight;

Fri-Sat, 4pm-2am. “Secret Garden,” collages by Jessalyn Aaland (reception Thurs/2, 8pm-midnight). Through Nov 1.

Caldwell Snyder 341 Sutter; 296-7896. Mon-Sat, 10am-6pm. “Cities: San Francisco and New York,” landscape paintings by John Hartman (reception Thurs/2, 5-7pm). Oct 1-30.

» **City Art Cooperative Gallery** 828 Valencia; 970-9900. Wed-Sun, noon-9pm. “Sacred,” group show (reception Fri/3, 7-10pm). Oct 1-Nov 1. **City Arts Gallery** City College of San Francisco, Visual Arts Bldg, V119, 50 Phelan; 239-3000. Mon-Thurs, 12:30-4pm (also Mon and Thurs, 6-8pm). “The Italian Walls,” landscape paintings by Diane Stevens. Oct 6-30.

Dolby Chadwick 210 Post, suite 205; 956-3560. Tues-Fri, 10am-6pm; Sat, 11am-5pm. “Nature Morte,” works by Jim Phalen (reception Thurs/2, 5:30-8pm). Oct 2-Nov 1.

» **Double Punch Toy Shop** 1821 Powell; 399-9785. Mon-Sat, 11am-7pm; Sun, 11am-6pm. “Sun-Min+David THINGS,” Ugly Doll and Bossy Bear collectibles by David Horvath and Sun Min Kim (reception Thurs/2, 6-10pm; \$1-2). Oct 2-Nov 2.

Elns Eagles-Smith Gallery 49 Geary, suite 520; 981-1080. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Recent paintings by Wade Hoefler (reception Thurs/2, 5:30-7:30pm). Oct 2-Nov 4.

Filipino American Center San Francisco Public Library, Main Library, 100 Larkin, third floor; 557-4425. “Pride of the Philippine Sea: The Philippine Coral Reef,” photographs and artifacts. Through Oct 30.

» **Frey Norris Gallery** 456 Geary; 346-7812. Tues-Sat, 11am-7pm; Sun, 11am-5pm.

“Things You Shouldn’t See,” works by Susannah Bettag (reception Thurs/2, 6-9pm). Oct 2-Nov 2. **Gallery Three** 66 Sixth St; 931-8035. By appt. only. “Darwin’s Ghosts,” paintings by Dan Kennedy (reception Sat/4, 7-11pm). Oct 4-Nov 8.

» **Hang Art** 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. “Traces of Time,” works by Jennifer Damas (reception Thurs/2, 6-8pm). Oct 1-31.

Hang Art Annex 567 Sutter; 544-0610. Tues-Sat, 10am-6pm; and by appt. “Do I Know You?,” group show (reception Thurs/2, 6-8pm). Oct 1-31.

Hespe 251 Post, suite 420; 776-5918. Tues-Sat, 10:30am-5:30pm. Recent paintings by Erin Cone (reception Thurs/2, 5:30-7:30pm). Through Nov 1. **Hiram W. Johnson State Office Building** 455 Golden Gate; www.ericjohnhoffman.com. Mon-Fri, 8am-5pm. “Left Coast Views: California’s Alternative Landscapes,” works by Suzanne Bean and Eric John Hoffman (reception Oct 9, 5-7pm). Oct 1, 2008-Jan 9, 2009.

Hotel Biron 45 Rose; 703-0403. Daily, 5pm-2am. “Multitude,” ink drawings by Micke Tong (reception Oct 9, 7:30pm). Through Oct 31.

Iceberger Gallery 3150 18th St, no. 109; 225-8392. Call for hours. “Respiration,” photographs by Steven Baudonnet (reception Sat/4, 7-9pm). Oct 4-25.

» **Mission Cultural Center for Latino Arts** 2868 Mission; 821-1155. Tues-Sat, 10am-6pm. “Art of Democracy,” an exchange of political posters by Bay Area artists and artists from Puerto Rico (reception Fri/3, 6-9pm). Oct 3-Dec 13.

» **111 Minna Gallery** 111 Minna; 974-1719. Mon, Sat-Sun, by appt; Tues-Fri, noon-5pm. “Captain and Commander,” new works by Henry Lewis and Kelli Reule (reception Thurs/2, 6pm-midnight). Oct 2-Nov 1.

One Taste Urban Retreat Center 1074 Folsom; 503-1100. Call for hours. Photographs by Marcy Mendelson (reception Fri/3, 7-9pm). Through Oct 31.

Rare Device 1845 Market; 863-3969. Tues-Wed, Fri-Sat, noon-7pm; Thurs, noon-9pm; Sun, noon-6pm. “Let’s Get Lost,” works by Sarajo Frieden (reception Thurs/2, 7-9pm). Oct 2-Nov 8.

Room for Painting Room for Paper 49 Geary, second floor; 772-0977. Wed-Sun, 11am-5:30pm. Paintings by Judith Belzer; digital photographs by Tama Hochbaum (reception Thurs/2, 5:30-7:30pm). Oct 2-Nov 8.

San Francisco Arts Commission Gallery at City Hall City Hall, One Dr. Carlton B. Goodlett Place, lower level; 554-6080, www.sfacgallery.org. Mon-Fri, 8am-8pm. “Insights 2008,” works by blind and visually impaired artists (reception Oct 21, 5:30-7:30pm). Oct 2-Dec 12.

San Francisco Main Library Art, Music, and Recreation Center San Francisco Public Library, Main Library, 100 Larkin, fifth floor; 557-4425. “Amy Beach: Her Blissful Years in San Francisco,” photographs, scores, and archival material focusing on the works of composer Ann Marcy Cheney Beach (1866-1944). Oct 4-Dec 4. “Dorothy Starr: San Francisco’s First Lady of Sheet Music,” sheet music from Dorothy Starr’s collection. Oct 1-Dec 6.

» **San Francisco Museum of Modern Art Artists Gallery** Fort Mason Center, bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. “Faraway Places,” works by Robert Brokl, Marian Parmenter, Alejandro Rubio, M. Louise Stanley, and Livia Stein (reception Wed/1, 5:30-7:30pm). Oct 1-31.

Scott Richards Contemporary Art 251 Post, suite 310; 788-5588. Tues-Fri, 10am-6pm; Sat, 11am-5:30pm. “Superspectivision,” paintings by Patrick Hughes (reception Thurs/2, 5:30-7:30pm). Oct 2-Nov 18.

SomArts Cultural Center Main Gallery 934 Brannan; 864-4126. Wed-Fri, Noon-4pm; Sat-Sun, 10am-5pm. “2008 SF Open Studios Exhibition,” group show (reception Sun/5, 4-7pm). Oct 8-26.

Strybing Arboretum and Botanical Gardens Golden Gate Park, Ninth Ave at Lincoln; 661-1316, ext 303. Mon-Fri, 8am-4:30pm; Sat-Sun, 10am-5pm. “Vanishing Orchids,” 19th-century botanical prints of rare and endangered orchids from the collection of Jack Kramer (reception Tues/7, 5-7pm). Oct 1-Dec 30.

Togonon Gallery 77 Geary, second floor; 398-5572. Tues-Sat, 11am-5:30pm. “Leo Valledor: Selected Paintings and Works on Paper” (reception Sat/4, 4-7pm). Oct 4-Nov 8. “Timeless Geometry: The Art of Peter Forakis (1960-2008)” (reception Sat/4, 3-6pm). Oct 4-Nov 8.

Treat Street Gallery 707 Treat; www.henryheartist.com. See Web site for hours. “Reckoning,” paintings by Henry Riekena (reception Sat/4, 7-10pm; lecture Sun/5, 5pm). Oct 4-5. Two days only.

Warnock Fine Arts 49 Geary, suite 211; 677-4001. Tues-Sat, 11am-5:30pm; and by appt. “Alternative Voices: The Art of Democracy,” group show (reception Oct 9, 5-8pm). Oct 2-Nov 4.

» **Workspace Ltd.** 2150 Folsom; 503-8659, www.workspacelimited.org. By appt. “TASK Party,” self-generating art-making event by Oliver Herring and multiTASK. Sat/4, 3-9pm. One day only.

Z. Cioccolato 474 Columbus; www.zcioccolato.com. Mon-Fri, 10am-11pm; Sat-Sun, 10am-midnight. Group show focusing on candy, toys, clowns, robots, and politicians (reception Thurs/2, 5-8pm). Oct 2-Nov 4.

BAY AREA

Artisans Art Gallery 853 Fourth St, San Rafael; 460-5208. Tues-Sat, 11am-6pm. “Idea of the Body,” group show (reception Oct 10, 6-8pm). Oct 1-Nov 1.

» **Arts and Consciousness Gallery** JFK University, 2956 San Pablo, second floor, Berk; (510) 649-0499. Mon-Fri, 11am-5pm; Sat, noon-5pm. “human/nature,” works by Heather Johnson (reception Sat/11, 6-9pm). Oct 6-25.

Awaken Café 414 14th St, Oakl; (510) 836-2058. Mon-Fri, 7am-6pm; Sat-Sun, 8am-2pm. “Breaking Spaces/Creating Spaces,” mixed-media paintings by Jordan Quintero (reception Fri/3, 5-8pm). Oct 3-Nov 5.

Chandra Cerrito Contemporary 25 Grand, upper level, Oakl; 577-7537. Fri-Sat, 11am-2pm; and by appt. “Phenomena of Essence,” works by Keira Kotler, Gretch Mentzer, Laura Paulini, and Dianne Romaine (reception Fri/3, 6-9pm). Oct 3-Nov 15.

Electix Store and Gallery 10082 San Pablo, El Cerrito; (510) 364-7261. Wed, noon-8pm; Thurs-Sat, 10am-6pm; Sun, 10am-3pm. “Strange Brew,” group show celebrating Halloween and Dia de los Muertos (reception Fri/3, 7-10pm). Oct 3-Nov 2.

» **5815 Shellmound Way** Emeryville; (510) 652-6122. “22nd Annual Emeryville Art Exhibition,” group show (reception Fri/3, 6-9pm). Oct 4-26.

» **Fort Gallery** 480 23rd St, Oakl; (415) 240-2220. Thurs-Sat, noon-6pm; and by appt. “Illusion of the Reverie,” group show celebrating the gallery’s new space (reception Fri/3, 5-9pm). Oct 3-31.

Frank Bette Center for the Arts 1601 Paru, Alameda; (510) 523-6957. Wed-Sat, 11am-7pm; Sun, 11am-5pm. “The Art of Sacrifice,” photographs of Lafayette’s Iraq war memorial by Chris Dorton (reception Sat/4, 7-9pm). Oct 3-Nov 1.

Joseph P. Bort MetroCenter 101 Eighth St, second floor, Oakl; (510) 464-7773. Mon-Fri, 10am-4pm. “Diversity,” group show by artists with developmental disabilities (reception Oct 15, 4:30-7pm). Oct 6-Dec 1.

Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5:30pm; Sat, noon-4:30pm; and by appt. “Residency Projects, Part 4,” works by Adriane Colburn, Taraneh Hemami, and Leslie Shows (reception Oct 9, 6-8pm). Oct 2-Nov 22.

Keys That Fit Gallery 2312 Telegraph, Oakl; (510) 575-4245. Daily, 9am-10pm. “Ladies and Gentlemen,” installation by Suzy Hernandez and Luke Turner (reception Fri/3, 6-9pm). Oct 3-Nov 21.

K Gallery Rhythmix Cultural Works, 2513 Blanding, Alameda; (510) 845-5060. Mon-Thurs, 6-9pm; Sat-Sun, 10am-5pm. “Texture and Tides,” new works by Ginny Parsons (reception Fri/3, 6-9pm). Oct 3-31.

Lireille 3980 Piedmont, Oakl; (510) 547-3455. Mon-Thurs, 10am-7pm; Fri, 10am-8pm; Sat, 10am-7pm. “Night in the Garden,” paintings by Lynda Dann (reception Fri/3, 5:30-8:30pm). Through Nov 8.

Mercury 20 Gallery 25 Grand, Oakl; (510) 866-8808. Fri-Sat, noon-3pm; and by appt. New works by JoAnn Biagini and Catherine Perillo (reception Fri/3, 6-9pm). Oct 3-Nov 1.

» **Oakland Art Gallery** 199 Kahn’s Alley, Frank H. Ogawa Plaza, Broadway and 14th St, Oakl; (510) 637-0395. Wed-Thurs, 11am-6pm; Fri, 11am-5pm; Sat, noon-4pm. “Evening of Arts” public reception, honoring recipients of Oakland’s Cultural Funding Program. Fri/3, 5-7pm. “Illuminated Corridor,” public art, live music, and film presented in three parts. Fri/3, 7-10pm.

» **O’hanlon Center for the Arts** 616 Throckmorton, Mill Valley; 388-4331. Tues-Sat, 10am-2pm; and by appt. “Summer Days,” paintings by Marie Van Elder (reception Tues/7, 6-8pm). Oct 7-30.

Red Door Gallery and Collective The Warehouse, 416 26th St, Oakl; (415) 377-4956. First Friday of the month, 6-9pm; and by appt. “Look at Me Looking at You,” works by members of the Red Door Collective (reception Fri/3, 6-9pm). Oct 3-31.

» **Rock Paper Scissors Gallery** 2278 Telegraph, Oakl; (510) 238-9171. Tues-Sun, noon-7pm. “Lembaga Budaya Karakytan Taring Padi,” woodcut prints from the Indonesian art collective Taring Padi (reception Fri/3, 6-9pm). Oct 3-24.

San Pablo Arts Gallery San Pablo Civic Center, 18381 San Pablo, San Pablo; (510) 836-2663. Sat-Sun, noon-4pm, and by appt. “Nothing in Common,” paintings by Kate Buckelew, Adriana Diaz, and Madeline Ibrahim; sculptures by Stephen Day (reception Sat/4, 1-3pm). Oct 4-Nov 30.

ONGOING

» **Adobe Books Backroom Gallery** 3166 16th St; 864-3936. Daily, 10am-10pm. “Under the Affluence,” paintings by Rachel Kaye. Through Sat/4.

Braunstein/Quay Gallery 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. New work by Paul DeMarinis. Through Sat/4.

» **Cain Schulte Contemporary Art** 101 Townsend, suite 207; 543-1550. Tues and Fri, 11am-6pm; Wed-Thurs, 11am-5pm; Sat, noon-4pm. “I’m Sittin’ by the Front Door,” acrylic paintings by Fahamu Pecou; “2sweet2kill,” multimedia project by Yvonne Lee Schultz. Through Sat/4.

» **Clara Street Projects** 170 Clara; www.clarastreetprojects.org. Tues-Sat, noon-6pm. “Negotiations,” group show. Through Fri/ 3.

Femina Potens Gallery 2199 Market; 217-9340, www.feminapotens.com. Thurs-Sun, noon-6pm. “Spoils of War,” window installation by Sadie Lune; “Lube Me Up,” a visual exploration of women, dykes, and leather culture Through Sun/5.

» **Gallery 1988** 1173 Sutter; 409-1376. Tues-Sat, noon-7pm. “Modern Amusement,” works by Ahren Hertel, Jason Limon, Brandi Milne, and Reuben Rude. Through Sat/4.

Giant Robot SF 618 Shrader; 876-GRSF. Mon-Fri, 11:30am-8pm; Sat 11am-8pm; Sun, noon-7pm. “mixART,” group show. Through Oct 8.

Haines Gallery 49 Geary, fifth floor; 397-8114. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm. “Gold Mountain,” sculptures by Zhan Wang; “Library of Dust,” large-scale photographs by David Maisel. Through Sat/4.

Hallway Bathroom Gallery 391A S Van Ness; 864-3278. Sat, noon-6pm. “Landscape Portrait Pattern,” group show of small format works. Through Mon/6.

» **Hamburger Eyes Photo Epicenter** 26 Lilac; 550-0701. Mon-Sat, 10am-10pm. “The Young Jerks,” photographs by Bea Fremderman, Andrew Laumann, Jimmy Limit, Alex Martinez, Oscar Mendoza, Willa Nasatir, and Brad Troemel. Through Thurs/2.

John Pence Gallery 750 Post; 441-1138. Mon-Fri, 10am-6pm; Sat, 10am-5pm; and by appt. “Cityscapes,” paintings by twelve local artists. Through Sat/4.

Little Tree Gallery 3412 22nd St; 643-4929, www.littletreegallery.com. Wed-Sat, noon-6pm. “Oh Bringer of Things!,” works by Chad Moore. Through Sat/4.

» **Live Art Gallery** 151 Potrero; 552-5875. Thurs-Sat, 5-8pm; and by appt. Lithographs from Calixto Robles’ Atelier Rouge by Art Hazelwood, Antonio Huerta, Eddy Martinez, Alejandro Santiago, and others (reception Sat/4, 6-9pm). Through Sat/4.

Market Street Kiosks Market between Van Ness and Embarcadero; www.sfgov.org/sfac/pubart. “Flor de Manila y San Francisco,” works by Jennifer K. Wofford. Through Dec 19.

Meyerovich Gallery 251 Post, fourth floor; 421-7171. Mon-Fri, 10am-6:30pm; Sat, 10:30am-5:30pm. New and recent works by Donald Sultan. Through Nov 18.

Moby Dick 4049 18th St; www.mobydicksf.com. Mon-Fri, 2pm-2am; Sat-Sun, noon-2am. “Aggressive Idiocy in Figurative Abstraction,” paintings by Anna Seven. Through Oct 8.

» **Needles and Pens** 3253 16th St; 255-1534, www.needles-pens.com. Daily, noon-7pm. “Welcome All,” photographs by Geoffrey Ellis and Andrew M. Scott. Through Mon/6.

Paul Mahder Gallery 3378 Sacramento; 474-7707. Mon-Sat, 10am-7pm, Sun 1-5pm. “Visions,” new paintings by Yisrael K. Feldsott. Through Sun/5.

» **Pier Five Law Offices** 506 Broadway; 986-5591. Mon-Fri, 10am-5pm. “Prison Art Show,” ninth annual event, co-sponsored by the Liberation Prison Project. Through Fri/3.

Polarity Post Productions 69 Green; 673-3080. Mon-Fri, 9am-5pm. “Heaven Above, Earth Below,” group show. Through Sat/4.

» **SF Camerawork** 657 Mission; 512-2020. Tues-Sat, noon-5pm. “I Feel That I Am Free But I Know That I Am Not,” interactive performance series featuring Guillermo Gómez-Peña with Oliver Herring, La Pocha Nostra, multiTASK, and Second Front (reception and performance Thurs/2, 5-8pm). Through Nov 1.

Silverman Gallery 804 Sutter; 225-9508. Call for hours. “Pattern Recognition of a Collar to Idealism (dedication to a woman yet unknown),” photographs, sculptures, and video works by Susanne M. Winterling. Through Sat/4.

» **Steven Wolf Fine Arts** 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm. “Let’s Pretend,” works by Charles Fahlen. Through Sat/4. **Thacher Gallery** University of San Francisco, 2130 Fulton; 422-2660. Mon-Fri, noon-5:30pm. “Night Blooming,” sculptures by Ann Weber. Through Sun/5.

Thomas Reynolds Gallery 2291 Pine; 441-4093. Thurs-Sat, noon-6pm. “Temptations,” paintings by Scott Harris. Through Sat/4.

Walter and McBean Galleries San Francisco Art Institute, 800 Chestnut; 749-4563. Tues-Sat, 11am-6pm. “Paintings and Drawings,” works by Bruce McGaw. Through Sat/4.

White Walls 835 Larkin; 931-1500, www.white-wallssf.com. Tues-Sat, noon-7pm. “Duality of Humanity,” works by Shepard Fairey. Through Sat/4. **SFBG**

stage

Cornered: Chazz Palminteri, left, takes another look at his *Bronx Tale*, and Mark Morris' *Romeo and Juliet*, on *Motifs of Shakespeare* — right, David Leventhal and Rita Donahue pictured — reconsiders Prokofiev's piece.

PALMINTERI PHOTO BY JOAN MARCUS; ROMEO AND JULIET PHOTO BY GENE SCHIAVONE



Do look back

Chazz Palminteri revisits *A Bronx Tale*

By Robert Avila
 > a&eletters@sfbg.com

REVIEW By now, the Italian American mean streets of New York — that colorful bustle of energies shadowed so enticingly by the wickedly romantic lives of entrepreneurial mafiosi — are an immovable fixture on the post-Scorsese, post-*Sopranos* landscape of cultural memory. So much so that, in its more run-of-the-mill versions, this world strikes the outsider as virtual at best: no more than a manufactured dreamscape. But authenticity is hard to fake. And with Chazz Palminteri, you can't help feeling one degree from the real thing.

This sensation is all the more impressive given that the actor-playwright's semi-autobiographical coming-of-age story has a highly cinematic flavor and arc that on reflection seems maybe a bit too picaresque and neat, pitching his boyhood self between two competing father figures and two intimately entwined but distinct paths. Not to mention that it comes projected from a big Broadway-style stage, amid a set that looks like its serviceable sections. The head-on slice of a two-story apartment building and the street lamp announcing the intersection of 187th Street and

Belmont Avenue might all have been borrowed from a backlot in Burbank, suggesting something like *Sesame Street* for wise guys.

But if these sound like reservations, they're not. The revival tour of Palminteri's *A Bronx Tale*, courtesy of Best of Broadway, is a vital and greatly entertaining piece of work, driven by a tour-de-force solo performance that must be every bit as deft as it was nearly 20 years ago off-Broadway, before it was transposed to the screen, with Palminteri starring opposite Robert De Niro. In fine trim, the now-50-something Palminteri holds Golden Gate Theatre's ample stage effortlessly for the 90 riveting minutes of director Jerry Zaks' razor-sharp production. Moreover, Palminteri's playful, inextinguishable exuberance throughout suggests this is no mere attempt to cash in on an old hit, but rather a deep-seated desire to consider afresh a treasured patch of hallowed ground.

That patch — 187th and Belmont in the Bronx of the 1960s — comes initially bounded by the actor-memoirist's nine-year-old stoop-bound world of baseball, pasta sauce, and corner doo-wop crooning. Until one day, that is, when little Cologio Palminteri's refusal to rat out the perpetrator of

a murder that unfolds a few steps from his house brings him under the paternal wing of the neighborhood's rising mob boss, Sonny — setting up a conflict internal and external between Sonny and the boy's upright bus driver father, Lorenzo. After leaping ahead to his 17th year, the focus shifts somewhat to a budding interracial romance between Cologio and a neighborhood girl, as well as a test of trust between the young man and his adopted gangster father figure. But the pace never flags.

In Palminteri's expert quick-change characterizations, the story brims with an assortment of suitably outsize personalities carefully, lovingly etched by human idiosyncrasies, foibles, doubts, and contradictions. No doubt one sees here the hand of devilishly charming storytelling, but beneath the theatrical/cinematic veneer is an authenticity of place and passion that reaches to the bone. **SFBG**

A BRONX TALE

Through Oct 19
 Tues.–Sat., 8 p.m.
 (also Wed. and Sat., 2 p.m.)
 Sun., 2 p.m., \$40–\$85
 Golden Gate Theatre
 1 Taylor, SF
 www.shnsf.com

RAGING HORMONES: MORRIS TAKES ON PROKOFIEV'S ROMEO AND JULIET

REVIEW *Romeo and Juliet* — the ballet, not the play — is not exactly known for its wit. Prokofiev's heavy-handed use of thematic material at times makes Wagner sound frivolous. But leave it to Mark Morris to turn ballet's most beloved 20th-century tragedy into a fairy tale whose comedic overtones are difficult to miss. Does the piece — which was given its West Coast premiere by Cal Performances at Zellerbach Hall Sept. 25 — work? Up to a point it does, because Morris set clearly defined parameters and shaped his take accordingly. At the end, however, the choreographer falls flat on his face.

Morris' *Romeo and Juliet*, on *Motifs of Shakespeare* is the result of musicologist Simon Morrison's discovery of the composer's original manuscript in Russia. It doesn't include a balcony scene, nor do the lovers die. The most welcome revelation is that the music was not designed to hit you over the head. The orchestration is thinner, shading its colors instead of splashing them on.

When tackling the largely unchanged libretto, Morris decided to keep the story at arm's length. His characters are not quite flesh-and-blood people. The dancers inhabit their roles against the backdrop of a story we already know well. And they do it superbly. In many ways, Morris is playing a game with us. It's witty, fun, and distanced.

The minute the work opens and we see the good citizens with their wooden swords, you know that this is make-believe. There is no conflict between these families: everybody, including the parents, is immature. Hormones rage. Stuff happens. The whole society is kept together by Escalus (a fabulously effective Joe Bowie) who prowls the town like a playground supervisor.

Morris' handling of the crowd scenes works. He treats them like accidental encounters, akin to neighborhood gossip that swells then recedes. It's one way of dealing with Prokofiev's propensity for repetition. The ballroom scene's formality resembles early Martha Graham with Romeo posturing like a pouting teenager. In a nod to the famous pillow dance, Morris includes a parlor game involving a cushion.

He explores a similar thematic development in the market scenes. A hop and turn motive spools the citizens on stage as if they were coming off a conveyor belt. As for the love story, Morris makes it into a puppy love that unexpectedly grows into something the kids can no longer handle. Noah Vinson's Romeo is splendid, tender and ready to jump out of his skin from sheer happiness. Maile Okamura's Juliet evolves nicely into take-charge maturity.

In the end, Morris' *Romeo* falls apart. The divertissements in the bedroom look like caricatures, as do Romeo's and the Friar's ex machina appearances. Morris' imagination fails him badly as he transports the lovers into a literally star-crossed universe. The choreographer prides himself on using every note of a composer's music, but perhaps that's not always such a hot idea. **(Rita Felciano)**



Knocked Up

► **REVIEW** Two young family-hungry couples, one unassuming victim of the staff Christmas party, and a lonely alky wife and mom-bonking boy-next-door all find themselves variously knocked up, around, and for a loop by the reproductive process in Imaginative Productions' stage adaptation of its 2006 independent film, "conceived" and directed by Tonya Foster. And reproduction really is a process containing as much social baggage as genetic code in these predicaments which, while ranging from the urban banal to the tragically suburban, are all pretty much as thematically familiar as familial.

Unfortunately, the relatively slim potential in this otherwise pregnant theme is rarely pursued with much vigor or insight, as the multicharacter storyline meanders away from its subjects in seeming perplexity as to what to do with them. Further muting things is a muffled soundscape that sounds like unintended lobby noise. The more workable areas of drama and comedy, meanwhile, suffer from uneven performances and static direction — although, ironically, a visit by single preggy waitress Anna (a relatively strong and sympathetic Quinne Brown) to an actors workshop-cum-support group — led by a deeply histrionic drama instructor (a vibrant Erin Coker) — arrives as one of the more unexpected and apt scenes. **(Robert Avila)**

KNOCKED UP Through Oct. 18. Thurs.–Sat., 8 p.m., \$23–\$25. Studio 300

Theatre, 442 Post, SF. 1-888-410-8355, www.imaginativeproductions.com

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 22, for information on how to submit items to the listings.

THEATER

OPENING

I'm Yours! Or, Deranged by Love EXIT Theatre, 156 Eddy; 1-800-838-3006, www.precarioustheatre.com. Previews Thurs/2-Sat/4, 8pm. Opens Sun/5 6pm. Runs Thurs-Sat, 8pm. Through Oct 25. Don Quixote runs into rock 'n' roll in a new production by Precarious Theatre with love songs by Colma: The Musical composer and star H.P. Mendoza.
My Name Is Vera Cupido Thick House, 1695 18th St; 255-7846, www.crowdedfire.org. Previews Thurs/4-Fri/5, 8pm. Opens Sat/6, 8pm. Runs Thurs-Sat, 8pm; Sun, 5pm. Octavio Solis directs a world premiere of a play by Stephanie Fleischmann, with Juliet Tanner in the leading role.
Orchards The Custom Stage @ Off-Market, 965 Mission; 1-800-838-3006, www.custommade.org. Previews Wed/1, 8pm. Open Thurs/2, 8pm. Runs Wed-Sat, 8pm (no performances Oct 8 and 9). Through Oct 25. Custom Made's 10th anniversary production of short Chekhov adaptations by David Mamet, the late Spalding Grey, and others.
Shining City SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org. Previews Wed/1-Fri/3, 8pm. Opens Sat/4, 8pm. Runs Wed-Fri, 8pm; Sat, 3 and 8pm; Tues, 7pm. Through Nov 22. Amy Glazer directs this present-day Dublin ghost story, recently nominated for two Tony Awards.
Tenaya Rocks! A Sexy Geological Cabaret Stage Werx, 533 Sutter; (925) 878-5351. \$20. Opens Thurs/2, 10:30pm. Runs Thurs-Sat, 10:30pm. Through Nov 15. Actor-geologist Tenaya Hurst explores plate tectonics — with the help of cabaret boys.
Towle's Hill The Marsh Main Stage, 1062 Valencia; 1-800-838-3006, www.themarth.org. Opens Fri/3, 8pm. Runs Fri, 8pm. Through Nov 21. Mark Kenward's solo show about California's oldest family winery returns from a 10-city tour; each performance concludes with a wine tasting.

Vampire Lesbians of Sodom and Sleeping Beauty or Coma Stagerwerx Theatre, 533 Sutter; 1-800-838-3006, www.cellardoortheatre.org and www.stagerwerx.org. Previews Thurs/2, 8pm. Opens Fri/3 8pm. Thurs-Sat, 8pm (also Oct 31, midnight). Through Nov 1. Cellar Door Theatre puts on a pair of decadent off-Broadway delights by Charles Busch.
The Wicker Man The Dark Room Theater, 2263 Mission; 401-7987, www.darkroomsf.com. \$15-20. Opens Thurs/2, 8pm. Runs Thurs-Sat, 8pm. Through Oct 25. A rock opera (and film adaptation) with an original score by Jim Fourniadis and LIVE EVIL.

BAY AREA

Death of a Salesman Fine Arts Theatre, 835 College, Marin; 485-9385. \$10-15. Opens Fri/3, 8pm. Runs Fri-Sat, 8pm; Oct 12 and 19, 2pm. Through Oct 19. The Marin Theatre Arts Department tackles Arthur Miller's classic about failed American dreams.
History of the Devil Central Stage, 5221 Central, Richmond; 1-800-838-3006, www.raggedwing.org. Opens Fri/3, 8pm. Runs Fri-Sat, 8pm; Oct 19, 2pm. Through Nov 1. Ragged Wing Ensemble hit Richmond with a play by Hellraiser creator Clive Barker.

ONGOING

All You Can Eat Traveling Jewish Theatre, 470 Florida; 1-800-838-3006, www.brownpapertickets.com. \$15-30 sliding scale. Thurs-Sat, 8pm; Sun, 7pm. Additional performance Oct 5, 7pm. Through Oct 11. In a world premiere production, FoolsFURY Theater Company collaborates with director Steve Morgan Haskell to create the comeback of a rock band onstage.

► **Before the Dream** Teatro de las Esperanza, 2940 16th St; (510) 534-9529. Call for show days and times. Through Fri/5. Bay Area playwright Richard Talavera's new play emphasizes the Paris ex-pat years of African American author and activist Richard Wright (Reg Clay), including his tumultuous paternal relationship with a young, brashly oedipal James Baldwin (Thandiwe Thomas De Shazor) and the atmosphere of Cold War intrigue surrounding the outspoken writer's creeping illness and untimely death in 1960. CONTINUES ON PAGE 52 ►



WRITTEN BY
ITAMAR MOSES

DIRECTED BY
TONY TACCONE

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What made that wafer-thin, bleach blond bitch decide to snatch my wig off, I'll never know, but I damn sure bet he'll think twice before pulling that shit again! I pounced on that nasty Chris Crocker knock-off faster than you can say "super-tranny-beatdown."

--from "I Flipped My Wig at The Crib" by Pollo Del Mar, posted in the Promosexual blog

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TOM STOPPARD'S

ROCK 'N' ROLL

Directed by
CAREY PERLOFF

"A.C.T. rocks! Stylish. Captivating. The dialog crackles"
Contra Costa Times

"One of Stoppard's most personal and teasingly passionate plays"
San Francisco Chronicle

"A.C.T.'s Rock rolls in Stoppard's genius. Heartbreaking. Extraordinary!"
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Manoel Felciano in Rock 'n' Roll (photo by Kevin Berne)

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THEATER

CONT.>>

Forceful and cleverly structured—juxtaposing in critical fashion the words of biographers, memoirists, daughter Julia (Natasha Noel), and Wright himself — the play manages to coherently encompass much if not all of the key themes in a life packed with the most diverse experiences and events, while shrewdly flavoring Wright’s own understandable paranoia with the crime fiction overtones of his own *Native Son* or the fiction of friend and colleague Chester Himes (Mark Castillo). Astutely cast and dynamically staged in the modest but serviceable environs of Teatro de la Esperanza by director Norman Gee, Oakland Public Theater’s small-scale but generous world premiere unfolds as a lively work of pedagogic drama. Carefully designed as a multi-sided introduction to a complex man and wide-ranging artist, as well as a palpable slice of relevant history, this is a fitting tribute in the centennial year of Wright’s birth. (Avila)

A Bronx Tale Golden Gate Theatre, One Taylor; www.shnsf.com. \$40-85. Opens Wed/24, 8pm. Runs Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Oct 19. Chazz Palminteri revives his 1989 off-Broadway autobiographical solo show in this Best of Broadway production.

Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

Carnival of the Animals Young Performers Theatre, Fort Mason Center, Marina and Buchanan, building C, third floor; 346-5550, www.ypt.org. \$7-10. Sat-Sun, 1pm (also Sun, 3:30pm). Through Oct. 12. A boy named Max stays overnight in an art museum and a world of animals comes to life.

Family Baggage Off-Market Theater, Studio 250; 1-800-838-3006, www.brownpapertickets.com. \$10-20. Fri-Sat, 8pm. Through Oct 18. Errol and Rochelle Alicia Strider star in this meditation on growing up in a dysfunctional family.

Hey Sailor Omni Circus, 550 Natoma; 1-800-838-3006, www.brownpapertickets.com. \$20-25. Thurs-Sat, 8pm. Through Sat/4. Billy Budd’s queer as fuck and hustling in the Tenderloin, Captain Vere’s an easy trick in Miriam Kronberg’s adaptation of Melville’s classic work.

The History Boys New Conservatory Theatre Center, Decker Theatre, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-34 (\$40 on opening night). Runs Wed-Sat, 8pm; Sun, 2pm. Through Oct 26. Eight clever English school boys pursue their dreams in this 2006 Tony-winning comedy.

Insides OUT! The Garage, 975 Howard; 885-4006, www.975Howard.com, www.brownpapertickets.com. \$20. Thurs-Fri, 8pm. Through Fri/3. Katie Rubin expels her child- and adulthood demons in a funny, personal solo show.

Irma La Douce Eureka Theatre, 215 Jackson; 255-8207, www.42ndstmoon.org. Call for ticket prices. Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm. Additional shows Thurs/4, 1pm and Oct 8, 7pm. Through Oct 12. The obscure musical revivers, 42nd St. Moon, perform in the 1960 Parisian comedy.

Jungle Red Victoria Theatre, 2961 16th St; www.actsf.net. \$30-40. Wed-Sat, 8pm. Through Sat/4. Forget that awful Joker-faced Botox remake of *The Women* currently stinking up cinemas and relax into the sublime old-school camp of Jungle Red, a musical parody of the original 1930s *The Women* play and movie put on by Artful Circle Theatre Company — featuring an all-drag-queen cast. Luscious starlet Varla Jean Merman, a knockout in her various vintage undergarments and over-the-top gowns, plays a husband-pilfering shop girl who eventually gets her high-class comeuppance, but not after some absolutely hilarious business involving fake legs, *Mommie Dearest* asides, and show-stopping tunes — courtesy of Mark Sargeant, a.k.a. Ethel Merman, who plays a howling countess straight out of the *Tin Tin* comic books and steals every scene she’s in. This is no small task, for the divas assembled on stage are formidable, to say the least. Constantly pregnant-and-smoking Trauma Flintstone, wickedly spot-on gossipmonger in eye-poking shoulder pads Katya Smirnoff-Skye (winner of this year’s Guardian Best of the Bay “Best Drag Act”), and the best divinely devour the scenery. But it’s Birdie-Bob Watt, as the fragile, diminutive, cheated-on Mary, who carries the show and actually provides a few moving moments of tear-jerking paths. *Jungle Red* — named for a particular shade of nail polish that provides a catty plot point — could use a wee bit of tightening and tuning, especially in the second act, but with a live band onstage and a surprising limber cast, it’s a nifty night of classic comedy drag, dripping claws and all. (Marke B.)

The K of D, an urban legend Magic Theatre, Fort Mason Center, Marina and Buchanan, building D; 441-8822, www.magictheatre.org. \$5-25 sliding scale. Runs Wed-Sat, 8pm; Sun, 2:30 and 7pm (no matinee Oct 12). Through Oct 19. Laura Schelhardt’s play captures small-town Midwestern life through the story of a young girl whose brother dies in a car accident. **Knocked Up** Studio 300 Theatre, 442 Post, fifth floor; 1-888-410-8355, \$23-25. Thurs-Sat, 8pm. Through Oct 18. In this world premiere play, the lives of three women change drastically when they become pregnant. **MacB: The MacBeth Project** African-American Art and Culture Complex, 762 Fulton; 762-2071, ext. 8, www.african-americanshakes.org. \$25 (\$5 for previews). Fri-Sat, 8pm; Sun, 3pm. Through Sun/5. In Victoria Evans-Erville’s adaptation, the African-American Shakespeare Company infuses the tragedy with a spoken word rhythm. **Moby Dick! The Musical** Theatre Rhinoceros, 2926 16th St, 552-4100, ext. 104, www.therhino.org. \$15-40. Wed-Sat, 8pm; Sun, 3 and 7pm. Through Oct 19. Dick jokes fly fast and furious like a whaler’s harpoon, nautalement, but the exercise is tired and rarely lands anything worth hauling ashore. More tragically for a comedy, the conceit of Robert Longden, Martin Koch and Hereward Kaye’s musical romp — a naughty and financially precarious all-girls school’s make-or-break production of Melville à la vaudeville — draws a jocular imitation of amateurishness so close to the boat it more or less capsizes it in a set of dreary songs too often drearily voiced by director John Fisher’s extremely bubbly but decidedly uneven cast. There are a few bright patches in this squal, not least the ever-formidable, double-cross-dressing Matthew Martin who, as headmistress Ms. Hymen essaying the role of Ahab, functions as the serenely competent and enjoyable eye of the storm. (Avila)

More Stories by Tobias Wolff Magic Theatre, Fort Mason Center, Marina and Buchanan, building D; 441-8822, www.zspace.org. Wed-Sat, 8pm; Sun, 2:30pm. Through Sun/5. Word for Word stages verbatim performances of the consummate short storyteller’s works.

Of Mice and Men Actors Theatre of San Francisco, 855 Bush; 345-1287, www.actorstheatresf.org. \$34. Runs Thurs-Sat, 8pm. Through Nov 29. Actors Theatre presents a staging of John Steinbeck’s novel of hope and shattered dreams during the Great Depression.

One-Man Star Wars Trilogy Post Street Theatre, 450 Post, second floor; 771-6900, www.post-streettheatre.com. \$39-49. Runs Tues-Fri, 8pm; Sat, 5 and 9pm; Sun, 3pm. Through Oct 12. Charles Ross uses the force to perform episodes four through six all by himself.

Point Break Live! Fat City, 314 11th St.; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. \$25. Sun, 8pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

Rock ‘N’ Roll American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$20-82. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 1 and 7pm. Through Oct 12. Tom Stoppard’s musical spans from Prague Spring to the Velvet Revolution, and draws inspiration from the rock music Czech dissidents listened to along the way.

7 Beggars Climate Theater, 285 Ninth St; 263-0830, www.climateheater.com. Thurs-Sat, 8pm. Through Oct 18. Tim Barksy in a hip-hop adaptation of a 19th-century Jewish folktale.

Shopping! the Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

Snow White New Conservatory Theatre Center, Theatre III, 25 Van Ness; 861-8972, www.nctcsf.org. \$10-15. Sat-Sun, 2pm (also Sat, 4pm). Through Oct 19. Set in Colorado circa 1875, the fairy tale gets slapstick in an original adaptation by Stephanie Temple.

Spring Awakening Curran Theatre, 445 Geary; www.shnsf.com. \$30-99. Tues-Sat, 8pm (also Sat, 2pm); Sun, 1 and 6pm. Through Oct 12. The touring production of a new Broadway rock musical about rebellious youth comes to town.

Squeeze Box The Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. \$22-35. Sat, 5pm; Sun, 7pm. Through Sun/5. While other kids longed for stardom and riches, writer-performer Ann Randolph says she dreamed of being a saint and getting on the cover of the *Missionary Gazette*. Many footloose years later she winds up working the graveyard shift at a Santa Monica shelter for mentally ill homeless women instead, barely making ends meet herself and in fact crashing half the time on the office couch. After several years of ministering at the margins, she’s on the brink of thorough disillusionment when a budding romance with a shyly decorous composer-accordionist named Harold provokes what amounts to a little secular crisis of faith (not to mention a hysterically ingenuous accounting of one of the more off-putting sex scenes ever committed to the stage). If Randolph is way past identifying as even a wannabe saint, she’s still got some of the attributes you might expect to find in one, like an indomitable ego, an unusual store of courage and compassion and, most important,

a flawless instinct for the hilarious and generally outrageous. They all come couched in a natural-born performer with a veteran’s chops (she came up through the famed Los Angeles–based comedy group the Groundlings), giving her low-key, very funny, and surprisingly tender 75-minute Off-Broadway solo show (directed by Alan Bailey) a quiet sense of the miraculous. (Avila)

Taming of the Shrew Phoenix Theatre. 414 Mason; (510) 835-4205, 1-800-838-3006, www.offbroadwaywest.org. \$30. Thurs-Sat, 8pm. Through Oct 18. Joyce Henderson updates the Shakespeare comedy to the Hamptons in the ’20s.

What Mama Said about “Down There” Our Little Theater, 287 Ellis; 928-4060, www.celebrateclitoris.com. \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

BAY AREA

Ching Chong Chinaman La Val’s Subterranean, 1834 Euclid, Berk; www.impactctheatre.com. \$10-17. Thurs-Sat, 8pm; also Mon/6 and Oct. 8, 8pm. Through Oct 11. Impact Theatre kicks off its season with a play by Lauren Yee.

Frankie and Johnny in the Claire de Lune Marin Theatre Company, 397 Miller, Mill Valley; 388-5208, www.marintheatre.org. \$31-51. Tues and Thurs-Sat, 8pm; Wed, 7:30pm; Sun, 2 and 7pm. Through Sun/5. Diner workers Frankie and Johnny have sex, then get to know each other in Terrence McNally’s relationship comedy.

Lying in State Willows Theatre, 1975 Diamond, Concord; (925) 798-1300, www.willowstheatre.org. \$30-40. Runs Wed-Thurs, 7:30pm (also Wed, 3:30pm); Fri-Sat, 8pm (also Sat, 2pm); Sun, 3pm. Through Nov 2. Scheming political advisors try to get a dead senator re-elected in David C. Hyer’s political comedy.

Not a Genuine Black Man Leshner Center for the Arts, 1601 Civic Dr., Walnut Creek; (925) 943-7469, www.briancopeland.com. \$35. Thurs-Fri, 8:15pm; Sat 3:15 and 8:15pm; Sun/19, 3:15pm. Through Oct. 19. Brian Copeland takes his longest running solo show in San Francisco history to the East Bay.

Talley’s Folly The Masquers Playhouse, 105 Park Place, Point Richmond; (510) 232-4031 www.masquers.org. \$18. Fri, 8pm; Sat, 2:30 and 8pm; Sun, 2:30pm. Lanford Wilson’s Pulitzer-winning 1980 play set in a deserted Victorian boathouse

Twelfth Night Bruns Amphitheater, 100 Gateway Blvd., Orinda; (510) 548-9666, www.calshakes.org. \$32-62. Tues-Thurs, 7:30pm; Fri-Sat, 8pm; Sun, 4 and 7:30pm. Through Oct 5. Love is the great motivator in Shakespeare’s comedy of mistaken identity.

Vera Wilde Ashby Stage, 1901 Ashby; (510) 841-6500, www.shotgunplayers.org. \$22-25. Thurs-Sat, 8pm; Sun, 5pm. Through Oct 26. Seattle playwright Chris Jeffries intersects the lives of British writer Oscar Wilde and Russian revolution-ary Vera Zasulich.

Witness for the Prosecution Contra Costa Civic Theatre, 951 Pomona; (510) 524-9132, www.ccct.org. Call for ticket prices. Runs Fri-Sat, 8pm; Sun, 2pm. Through Oct 19. Michael Haven directs the Agatha Christie courtroom drama.

Yellowjackets Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$33-71 (\$27-39 for previews). Wed, 7pm; Tues and Thurs-Sat, 8pm (also Thurs and Sat, 2pm); Sun, 2 and 7pm. Through Oct 19. Is it too ridorkulous to wish that Berkeley native Itamar Moses had written this not-so-thinly veiled paean to Berkeley High in 1994 as a *High School Musical*-style song-and-dance revue? (An Anticon combo could have crafted the hip-hop and alt-rock score, and Sisterz of the Underground could have choreographed to this more serious-minded Bay Area rejounder to this year’s indie film *The Wackness*, also set in ’94.) Considering the rich focal point — and Berkeley High’s rep of turning out talented players — the injection of a little music and movement would have made up for the choppiness of the first act of this otherwise-promising world premiere. Moses certainly has the material and a few stellar performers to work with: particularly Shores Alaudini, Jahmela Biggs, and Ben Freeman, who infuse the teenage halves of their teacher-student roles with fire and poi-gnancy. Despite some off-key performances that go broadly comic, jarring beside other actors’ relative realism, *Yellowjackets* eventually pulls viewers into the thick of its narrative: a violent tangle with Richmond students that leads to the fencing of a campus already torn apart by student tracking and the perceived racism of the school paper. (Kimberly Chun)

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DANCE

Keyhole Dances Visit Web site for address and to buy tickets; www.emspacedance.org. Sun, 5pm. Site-specific works are not exactly the newest kids on the block. But few can claim to be as utterly charming and finely wrought as Erin Mei-Ling Stuart’s *Keyhole Dances*. Located in what

also happens to be her home, a flat in the Fillmore, it features three chiseled portraits of what can go right and wrong between couples. Creating spare but incisive characters and relationships is something at which choreographer Mei-Ling Stuart has become masterful. You laugh and weep with these people even as you recognize yourself in them. Before each of these highly individualized vignettes, you’ll have an opportunity to observe folks at “home.” Some of San Francisco’s smartest dancers and composer/guitarists are helping out. If you feel like a voyeur peeking in on a couple tossing and rolling while watching TV or watching a woman having a breakdown while sitting on the toilet, fondling tissue with one hand and the cell phone with the other, so be it. Additionally, for those who have never been in a truly grand old Victorian flat, that’s a bonus feature of this performance. So are the cheese and crackers. (Rita Felciano)

raw & uncut choreography showcase The Garage, 975 Howard; 885-4006, 975Howard.com. \$10-20. Fri-Sat, 8pm. A night of short works featuring Aura Fischbeck and Clair Duplantier, Kelly Bowker, Suzanne Foster, GUT DANCE, Gretchen Garnett and Lenora Lee.

Stories from Home Dance Mission, 3316 24th St; 273-4633, www.dancemission.com. \$12-17. Fri-Sun, 8pm. Philein Wang and Lori Tolkin present a showcase of dance, music, video, and poetry.

PERFORMANCE

AfroSolo Arts Festival Yerba Buena Gardens, Mission and Third; 771-2376, www.afrosolo.org. Free. Aug 2-Oct 16. See Web site for details. This year’s theme of the 15th annual festival of African American arts and performance is “Resilience: My Culture, My People, Me!”

All Male Amateur Strip Show Deco Lounge, 510 Larkin; 630-3238. Free. Sun, 10pm. Tim Taia (a.k.a. Miss Ginger Snap) hosts a strip show.

Bebe Neuwirth Kanbar Hall, Jewish Community Center of San Francisco, 3200 California; 292-1233. \$62-68. Sun, 7. The *Cheers* actor and Broadway star performs Kurt Weill and Kander and Ebb songs.

Beyond the Mirror Brava! For Women in the Arts, 2781 24th St; 647-2822, www.brava.org. \$20-25. Oct 1-12. A co-production by Bond Street Theatre of New York and Exile Theatre of Afghanistan, journeying through three decades of war in Afghanistan.

Butterfly Kicks: A Weekend of Works in Progress Bayanihan Community Center, 1010 Mission; 239-0249, www.kularts.org. \$12-15. Fri-Sat, 8; Sun, 3 and 7. Pilipino American artists present works in progress: poet Joel Tan and composer Dwayne Calizo’s *Marcelina*; the Florante Aguilar-composed *Lalawigan: A Contemporary Tagalog Song Cycle*; and an afternoon of play readings by various authors.

Chita Rivera Herbst Theatre, 401 Van Ness; 1-866-468-3399, www.therrazzroom.com. \$45-60. Wed-Sat, 8pm, Sun, 7pm. The leggy legend stars in a solo show.

Code-Switchers Lab, 2948 16th St; www.thelab.org. \$5-15. Thurs, 8:30. Stage director Mark Edwards, experimental video artist Aygul Ildiyatullina, and drummer- conceptual artist Sarah Lockhart present new work.

Colony Room The Garage, New Langton Arts, 1246 Folsom; 626-5416, www.newlangtonarts.org. \$5. Fri-Sat, 7pm. Through Nov 6. Artist Anne Colvin recreates the famed London Soho club in this space by bringing in an assortment of local underground artists.

Crisis Hopkins’s Improv Soapbox Climate Theater, 285 Ninth St; www.crisishopkins.com. \$10. Wed/1, 8pm. A monthly improv jam for all skill levels.

Dirty Little Secret Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempireplushroom.com. \$25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring ’20s revue.

Kafana Balkan Rickshaw Stop, 155 Fell; 861-2011, Sat 9pm-2am. A benefit performance for the Humanitarian Circus, featuring Balkan gypsy tunes by Edessa and music by DJ Zeljko.

Original Material Martuni’s, Four Valencia; 241-0205, www.dragatmartunis.com. \$5. Sun, 7pm. Hostesses Katya Ludmilla Smirnoff-Sky and Mrs. Trauma Flintstone host this week’s cabaret showcase.

Project Mayhem 414 Mason, Ste 705; 921-2051. \$10. Thurs, 8. This comedy show pits two performers against each other with sketch, stand-up, and improv.

The Purple Friday Show Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. \$5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show.

San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330, www.sfopera.com. \$15-290. This week: Stewart Wallace’s *The Bonesetter’s Daughter* (Fri, 8pm) and Erich Wolfgang Korngold’s *Die Tote Stadt* (Wed, 7:30pm; Sat., 8pm).

Saved or Destroyed Exit Café, 156 Eddy; 762-3649. \$20. Thurs-Sat, 8:30pm. Through Oct 11.

Harry Kondoleon’s meta-comedy gets its Bay Area premiere.

Teatro ZinZanni Pier 29, Embarcadero at Battery; 438-2668, www.zinzanni.org. \$116-140. Wed-Sat, 6pm; Sun, 5pm. Ongoing. The circus and cabaret troupe performs under the big top in a dinner-theater setting.

That’s What She Said! New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$18-28. Previews Wed/1-Thurs/2, 8pm. Opens Fri/3, 8pm. Runs Wed-Sat, 8pm. Through Oct 11. Amy Turner and Kathryn Lounsbury take on stereotypes in lesbian culture with this musical comedy.

COMEDY

Annie’s Social Club 917 Folsom; www.sfstandup.com. Tues, 6:30pm: “Comedy Speakeasy,” hosted by Jeff Cleary and Chad Lehrman, free.

Bayfront Theater Fort Mason Center, bldg B, Marina at Laguna; 474-8935, www.improv.org. Fri-Sat, 8pm; Bay Area Theatresports, \$12-20. Sun, 7pm: Student improv, \$5-8.

Brainwash 1122 Folsom; 861-3663. Wed, 8pm: “The Broad Way Open Mike,” free. Thurs, 7pm: “Brainwash Comedy Open Mic,” with host Tony Sparks, free.

Club Deluxe 1511 Haight; 552-6949. Mon, 9pm: “Comedy Deluxe,” with rotating hosts Sam Arno and Leah Eva, free.

Cobb’s Comedy Club 915 Columbus; 928-4320. Thurs-Sun, 8pm: Lavell Crawford. \$18.50-22.50.

Delirium 3139 16th St, 552-5525. Wed, 6:30pm: “Your Name Here Comedy Show” open mic, free.

Grant and Green Saloon 1371 Grant; 693-9565, benfeldmancomedy.com. Free. Mon, 7:30pm: Ben Feldman hosts “The Joke Show,” a weekly showcase of local talent, free.

Harvey’s 500 Castro; 846-7290, harveysfunny-tuesdays@yahoo.com. Tues, 9pm. Nick Leonard and Ronn Vigh host a gay comedy night, Harvey’s Funny Tuesdays.

On the Corner 359 Divisadero; 522-1101, www.joegleckler.com. Thurs, 7:30pm: Joe Gleckler hosts a weekly showcase, \$5 suggested donation.

Our Little Theater 287 Ellis; 928-4060. Wed, 8pm; Fri-Sat, 8pm: “Bay Area Comedy Showcase,” hosted by Sia Amma, \$10-15.

Punch Line 444 Battery; 397-7573. Wed-Thurs, 8pm: Doug Benson. Fri-Sat, 8 and 10pm: Marc Maron. Sun, 8pm: SF Comedy Showcase. Tues/7: Maria Bamford with Lachlan Patterson and Gred Edwards. \$12-21.

Purple Onion 140 Columbus; 863-1076, www.purpleonioncomedy.com. Wed, 8pm: “33rd Annual San Francisco International Poetry Competition,” \$15. Fri-Sat, 8 and 10pm: “5 Funny Females,” hosted by Susan Alexander; Sat/4, midnight: “5 Funny Fags”; Sun/5, 7pm: “5 Funny Friends,” \$20.

San Francisco Comedy College Clubhouse 414 Mason, suite 705; www.sfcomedycollege.com. Wed-Thurs, 8pm; Fri-Sat, 7 and 9pm, \$5-12.

Shelton Theater 533 Sutter; (510) 595-559



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EVENTS



Nude Beach Olympics I

PREVIEW The only fascinating fashion column that I think should ever be written is called *Tights-as-Pants: Oh No*. This is my rant: *Idon't want to see your camel toe*. No, really, no one likes camel toe. Fannypack doesn't fucking like camel toe, I don't like camel toe, the bum asking you for a quarter doesn't like camel toe, no one likes your camel toe. So stop wearing your fucking tights-as-pants because they're gonna bunch and get stuck up there in your folds. Or in the words of Fannypack: "Is your crotch hungry, girl? Because it's eating your pants." If you only have a T-shirt on, put some motherfucking pants on. This is not Disney World; you are not Donald Duck. If you have a dress on, it's OK to wear tights. If you have a skirt on that covers your pussy, it's OK to wear tights. Otherwise, put some pants on, because no one wants to see that shit. The campaign slogan will read, "No More Toe."

I am not the only one who has recently been considering this problem, and it seems that some people came up with a different solution: rampant nudity. Things that are better while naked: (1) sex, (2) watching television, (3) showering, (4) cleaning the dishes, (5) 1,000-meter runs. Or so they claim. You can check it out for yourself at San Francisco's first Nude Olympics, based on the bare-assed beach games in Maslin Beach, Australia. Events include sumo wrestling, Greco-Roman wrestling, javelin throw, discus throw, broad jump, 100-meter run, 500-meter run, 1,000-meter run, and volleyball. All events completed au naturel, just like they were in the ancient Olympics.

Want to do the broad jump or headlock your opponent while pantsless? Well, they need athletes! Participation's limited to the first 50 registrants, so come early and come in your birthday suit. **(Michelle Broder Van Dyke)**

NUDE BEACH OLYMPICS I Sun/5, check-in and registration 11:30 a.m.-1 p.m.; games 1-4 p.m.; Beach Blanket Banquet to be held after games conclude, free. Baker Beach, North End, Lincoln and Bowley, SF. (415) 722-2968

Events listings are compiled by Duncan Scott Davidson. See Picks, page 22, for information on how to submit items to the listings.

WEDNESDAY 1

Vesuvio's 60th Birthday Celebration Reading
255 Columbus, SF; (415) 362-3370. 7-9, free. Vesuvio is without a doubt a San Francisco landmark. From beat poets to cabbies, strippers, sailors, and chess masters, this North Beach watering hole has seen it all. Help celebrate its 60th with readings of works by former patrons Allen Ginsberg, Richard Brautigan, Michael McClure, and of course, Jack Kerouac.

THURSDAY 2

Vice Presidential Debate Screening and Discussion World Affairs Council Auditorium, 312 Sutter, SF; (415) 293-4600. 6-9pm, \$10-15. Senator Joe Biden has said some notably muddle-mouthed things in the past. But seriously, though — all he has to do in this one is avoid the subject(s) of lipstick and pigs and he's home free. And all you have to do is sip wine, nosh munchies, and watch that homespun hockey mom's "wisdom" unfold.

FRIDAY 3

Pacific Pinball Expo Exhibition Hall, Marin Civic Center, 10 Avenue of the Flags, San Rafael; www.pacificpinball.org. 10am-10pm, \$15-25. Through

Sun/5. The theme for this year's expo is "Pinball and the Art of Pinball," and in addition to 400 machines, one-of-a-kind artists' machines like William Wiley's "Punball" and Dirty Donnie's "Hellacopter" will be on display, as well as History of Pinball and Science of Pinball exhibits. You don't have to be a deaf, dumb, and blind kid to enjoy this one.

SUNDAY 5

Vesuvio's 60th Birthday Celebration: Party in the Alley Jack Kerouac Alley at Columbus; 362-3370. Noon-6pm, free. Vesuvio takes over adjacent Jack Kerouac Alley for an all-ages birthday bash with live music and art.

TUESDAY 7

Litquake's Barbary Coast Literary Award Ceremony Honoring Tobias Wolff Contemporary Jewish Museum, 736 Mission; 655-7800. 7-9:30pm, \$20-25. Tobias Wolff is badass, point blank. He may be best known for his 1989 memoir *This Boy's Life* (Grove Press), and the subsequent film with Robert DeNiro, Ellen Barkin, and Leonardo DiCaprio in 1993, but the Stanford professor has been knocking out first-rate short stories on the regular for decades. His latest collection is this year's *Our Story Begins: New and Selected Stories* (Knopf). KQED radio personality Michael Krasny hosts this event filled with literary supernovae, including Dave Eggers, Ann Packer, and George Saunders. **SFBG**



Bend Sinister

Bucky Sinister hits bedrock and breaks the self-help mold with *Get Up*

By G. Martinez Cabrera
 > a&eletters@sfbg.com



With Litquake fast approaching and his new book hitting the shelves, the time is right to check in with San Francisco writer, comedian, and reluctant self-help guru, Bucky Sinister. Yes, you heard that right: self-help guru. Move over Dr. Phil and Dr. Drew and every other faux-folksy TV platitude-puss. Mr. Sinister has the kind of wisdom — and writing skills — that can only come from experience. Below, he talks about creativity, redemption, and *Get Up: A 12-Step Guide for Misfits, Freaks, and Weirdos* (Conari Press, 176 pages, \$14.95).

SFBG How did you come to write a 12-step book?

BUCKY SINISTER I've been sober for six years, and I was doing shows about my experiences. One of the editors at Conari Press saw me and asked if I wanted to write a book.

SFBG How is *Get Up* different from other 12-step books?

BS When I was an addict, there were two things that kept me out of programs. One, I thought, "If I get sober, I won't be able to write anymore." And two, I thought, "If I join, they're going to try and make me believe in God." But I found out those things weren't true. That's what this book is about. You don't have to believe in God and you don't have to stop being creative to get sober.

SFBG As an atheist, how do you get around the higher power question?

BS My main thing is something I call the Ideal Image. A lot of the things we admire in people we don't have in ourselves. But then you tell yourself these qualities are within your power. You're going to have to work on it. But if you keep that

Ideal Image number one in your mind, it'll guide you. The same way that religious people have God.

SFBG Not to put you on the spot, but what are some Bay Area writers you think people should go out and read?

BS David Lerner, Eli Coppola, and Jack Micheline — he's Matt Gonzalez's favorite poet, by the way. You should probably also include Vampyre Mike Kassel — that guy was something.

Also, there's Michelle Tea, Beth Lisick, Daphne Gottlieb, and Alvin Orloff.

SFBG Why do you like them?

BS They're all different, but if you put them all in an anthology, you get a pretty good idea of what it's like to live in SF.

SFBG Some of your short stories are compressed like poetry. Where did you learn to write prose that way?

BS I learned to write from Jon Longhi, a Bay Area writer. When I was younger, I wanted to do a pop transgressive thing, like Dennis Cooper's [short story] "Hitting Bedrock." There's no redemption in the kind of stuff I was reading when I was learning to write fiction.

SFBG How would that tie in with what you're doing in *Get Up*?

BS Being in my 20s, I was looking to shock people. Now I've come to be at peace with myself more and I don't just want to freak someone out. The goal of *Get Up* is to help people. Fuck, I never had that goal before. **SFBG**

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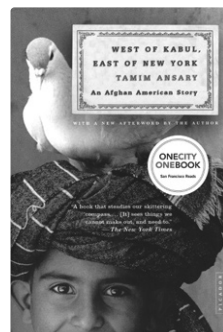
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 Panel discussion moderated by Tamim Ansary

Wednesday, October 15, 6:30 p.m.
 Main Library, Koret Auditorium
 100 Larkin St. (at Grove), (415) 557-4277

Knitting for Afghanistan: Show and Tell and Learn
 Presented by afghans for Afghans

Sunday, October 19, 2–4:30 p.m.
 Main Library, Latino/Hispanic Community Meeting Rm.
 100 Larkin St. (at Grove), (415) 557-4277

Tamim Ansary in Conversation with Oscar Villalon
 Join us for a special discussion about the writing life.

Wednesday, October 22, 6:30 p.m.
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Deconstructing Corporate Media: Using Independent Media as a Weapon for Justice
Lecture: Thursday, November 20, 2008
Workshop: Saturday, November 22
1:00 PM–5:00 PM
CIIS Main Building
\$50 (includes lecture)



AMY GOODMAN

Standing up to the Madness
Saturday, November 15, 2008



VINCENT HARDING, SUSAN GRIFFIN, DON HANLON JOHNSON

Is America Possible: Wrestling with the Angel of Democracy
Lecture: Friday, December 5, 2008
Workshop: Saturday, December 6 10:00 AM–5:00 PM
CIIS Main Building – \$135 (includes lecture)

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LIT

Manifestos and sodas

Joshua Clover wrangles popular poetry and the poetry of pop

By Brandon Bussolini

> a&cletters@sfbg.com



INTERVIEW Joshua Clover is probably just as well known as alter ego jane dark. It's the pseudonym under which s/he writes *sugarhigh!* (jane.dark.com), which makes equal space for dialectical thinking, pop and country music, and film. I've spent time talking with friends about his criticism and his two books of poetry, 2006's *The Totality for Kids* (UC Press, 76 pages, \$16.95) and 1997's *Madonna anno domini* (Louisiana State University Press). On the page and in person, he radiates the kind of information-density that encompasses everything from *Gossip Girl* to Karl Marx, Taylor Swift to John Ashbery.

Clover grew up in Berkeley, went to school there and graduated, then went to Iowa and graduated, then spent a period as an "indigent, unskilled worker" before the first, extremely limited-run issue of *sugarhigh!* landed him a job writing for *Village Voice* and, soon after, *Spin*. Which he did for a couple of years, until he didn't like it anymore and began teaching at UC Davis. When I approached him about this Q&A, he — perhaps slightly jokingly — agreed on the condition that we talk about the economy.

SFBG You've written about the value-density of art — as the economy has gotten less stable, works from a Damien Hirst or Francis Bacon go for record prices. This makes me think of the value-density of poetry relative to visual art, and what Wittgenstein wrote about poetry not being involved in the "language-game of giving information" that's connected to the functioning of capitalism. Is poetry's struggle for a popular audience connected with the fact that it explicitly undermines the structure of capitalism?

JOSHUA CLOVER That's a very noble way to frame poetry that's politically righteous — like it can't be swallowed by the maw of capitalism and spat out. But one of the best-selling books of poetry in the 20th century, *Howl* by Allen Ginsberg, is an explicitly brutal critique of different kinds of domination, including economic domination.

The sad fact about poetry in the US [today] is not that political poetry cannot be swallowed, but that it can be swallowed quite easily. There are always a couple pages in *Poetry* magazine set aside for left liberal carping. *Poetry* is having an event for the 100th anniversary of Filippo Marinetti's *Futurist Manifesto*, asking various writers to write manifestos to be read at New York's Museum of Modern Art. The obvious irony is that any manifesto worth its salt would be a manifesto against *Poetry*, the kind of poetry they publish there, their \$150 million [donated by Ruth Lilly], and their alliance with MOMA. It's a lovely museum, but it lives because manifestos died.

We haven't had many famous manifestos since the great ironic manifesto that is Frank O'Hara's "Personism" [1959]. The period of famous, powerful, persuasive, well-known manifestos — from 1905 to 1925 or 1930 — was an age of desperate terror and unhappiness at the historical victory of the bourgeoisie. That victory is complete now.

Political poetry is popular in other countries not because America is apathetic or has forgotten how to read poetry, but because those are countries where political closure hasn't happened, where social relations can change. From the right and the left, there are poets who've filled coliseums in Poland in the '80s or in South America now. If people want politically powerful poetry that's popu-



Shocking-white locks run in the family of poet, teacher, and pop critic Joshua Clover, who writes about music under the pseudonym Jane Dark.

lar, they have to produce situations of political openness — then poetry that was true all along will have its opportunity to be true on a mass scale.

SFBG Here's one question I've long wanted to ask you: is there any chance of convincing you to write a 33 1/3 book on Cupid & Psyche '85 (Warner Bros., 1985)?

JC I would think about it. Scritti Politti is truly great and I had the opportunity to spend some time on the phone with Green Gartside. We talked about what you'd expect — Derrida and Hegel. Although the one time I met Keanu Reeves we talked about Schopenhauer, so you'd be surprised who's smart. If I were to do one of those books, it wouldn't be about Scritti Politti —

SFBG — [Neneh Cherry's] Raw Like Sushi (Virgin, 1989)?

JC Wow, that'd be great. Since [Prince's] *Sign o' the Times* (Warner Bros., 1987) has already been done by Michelangelo Matos, I'd try to do *Girly Sound*, the non-record of demos that Liz Phair made while she was at Oberlin. It circulated as a tape in several different versions. It has some of the songs that later appeared on her first record, *Exile in Guyville* (Matador, 1993), and other songs that didn't. It can be reassembled. I'm interested in albums that don't quite exist, so another possibility would be ... is the Guns N' Roses album called *Chinese Arithmetic*?

SFBG It's Chinese Democracy.

JC *Chinese Democracy*. "Chinese Arithmetic" is an Eric B. and Rakim song. The Guns N' Roses CD which has been in the offing for 15 years — I think that would be a fun one to write a book about as well. **SFBG**

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(1) Plum wine digestif, Kamakura, Alameda

(2) Tomato Tartin from a *New York Times* recipe

(3) Paella and ensalada mixta, Culinary Salon, SF

(4) Baked apple galettes

(5) Pumpkin curry with jalapeños, Bang San Thai, SF



The bar's the thing

By Paul Reidinger

paulr@sfbg.com

For lovers of sushi bars (like me!), a sushi restaurant with a dining room consisting entirely of counter space would indeed be a glimpse of heaven. Sushi could be the ultimate counter food: you sit, you order a few things and watch them be made by chefs whose skills can seem quite magical, and once you've eaten them, you order some more. It's an incremental way of having dinner that amounts to a pleasant loosening of the usual Western pattern, in which everything (except possibly dessert) is ordered at once and then starts arriving in a bell-curve parade, beginning with modest nibbles and starters before proceeding to the great wallop of the main dish. There are no second acts in this ritual, and sushi is particularly ill-suited to it; I have long found it uncomfortable to sit stiffly at a distant table, waiting for a sushi dinner to be brought over an attenuated supply line from an unseen kitchen. One feels far away and awkward, like a step-diner.

Given the appeal, not to mention fundamental logic, of the multistage, sushi-bar dinner, a haunting question is why someone didn't think to open a place like Domo years ago. Domo, the sushi restaurant

that thinks it's a sushi bar, opened in the spring under the auspices of Luke and Kitty Sung, of Isa in Cow Hollow. The new restaurant sits on a cozy stretch of Laguna Street in Hayes Valley, with Momi Toby's Revolution Café across the street and the clamorous Il Borgo at the corner. Inside it's even cozier: much of the tight space is lined with counter, and I noticed only one table. Domo is almost like a sushi kiosk (maybe at an airport or baseball park in some foofy city) that was given growth hormone. It's a masterful idea with some eccentricities.

Part of the trouble is ergonomic. The stools are rather high, and there is an unsettling sense of being perched above things. Also, since all the restaurant's patrons are facing outward, whether to window glass or walls — or, in the case of a small group of the elect, the chefs themselves — the plates of food must continually be presented over this or that hyperelevated shoulder. The serving staff simply doesn't have easy access to the counters if the restaurant is full, which, because it's so small, it often seems to be.

The food, fortunately, is quite good, in that urban-hipster-sushi way. You have your edamame (\$3.50), your seaweed salad (\$3.95) with its nicely balancing vinaigrette,

your rolls with clever names, some familiar and some not. Spider roll (\$8.95) seldom disappoints, and it didn't here, with its star of soft-shell crab in tempura, along with shiso, cucumber, tobiko, avocado, and daikon sprouts. All the rolls were satisfying, whether they were old standards or young whippersnappers. One of the youngsters didn't even look like a roll: Fire Cracker Balls (\$9.95), which consisted of rounds of spicy tuna rolled in panko (the coarse Japanese-style bread crumbs). They were advertised as spicy-hot and were indeed — also a little dry, despite spicy mayo and unagi sauce.

Even hotter was a jalapeño-hamachi roll (\$5.50), a simple and direct beam of chili power. But Spicy Hulk (\$9.95), despite a formidable name, was cooled by wrappings of cucumber strips instead of the usual nori; inside lay spicy tuna, avocado, and tobiko, with a sauce like Bloody Mary mix drizzled over the top. One of our party liked this potion so much he poured the remainder into an empty wine glass and drank it as a constitutional.

For sheer heft, look to the Domo roll (\$11.50), a California roll (of crab meat and avocado) baked under a roof of salmon slices and scallops, sauced with barbecue unagi glaze and spicy mayo, and festooned

with tobiko and scallions. Overkill? Maybe a little, but every menu needs at least one item with true filling power. Still, our favorite among the rolls was negi-hama (\$4.75), an elegant preparation of diced hamachi and scallions in which each ingredient spoke clearly and in harmony with the other.

In a multicultural vein, Domo offers a small selection of crudos (\$5.95 for two). Tastes rather than full courses, they're presented in porcelain soup ladles and might include spicy tuna with sriracha, sesame oil, cilantro, and avocado chunks; and uni, or sea urchin, which is slightly oozy and presented with avocado chunks, wasabi, soy sauce, and sea salt.

In the Hall of Disappointments I place, not for the first time, toro (\$10.95) — fatty tuna, from the fish's belly — and not only because of its pale, lard-like color. Fatty tuna is considered a great delicacy and is priced accordingly. But in my experience the more ordinary, ruby red flesh is prettier, tastier, and more tender. And we were not wowed by a Kobe beef tataki (\$11.95); the flaps of beef were flavorful and voluptuously soft, but why was it thought wise to wrap them around half-raw asparagus spears? Beef tataki is one thing,

asparagus tataki quite another.

Despite the peculiarities of Domo's layout, the service staff is attentive and friendly: plates are cleared quickly while fresh dishes emerge from the kitchen at regular intervals. I did notice that water glasses could go some time without being refilled — not the biggest of deals, but not completely irrelevant in a restaurant serving fire cracker balls and spicy hulks. I almost typed "hunks," which wouldn't have been a typo, actually, since Domo is part of the new Hayes Valley, and welcome to it. **SFBG**

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Smoke signals

By L.E. Leone

> le_chicken_farmer@yahoo.com

CHEAP EATS For those of you who are getting a vicarious thrill out of my nightmares d'amour ... *don't!* Nothing ever happens! It's like if James Thurber wrote Harlequins, or Jim Jarmusch made porn. Either one might be entertaining, sure, but comic relief is neither to the players themselves.

Short story long: dude contacts me, likes my looks, my writing, and barbecue in general. (This is my online dating profile he's responding to, not Cheap Eats.) Anyway, his wife and him are poly, she's bi, and, well ...

One thing leads to another, including her writing me too, calling me "doll," and being generally sweet. He sends me the requisite pictures of his penis. Only in this case, maybe because of all the talk of barbecue, it works! It looks absolutely, spectacularly delicious. I want it.

So, OK, so we make our date. It's a barbecue date, but the implication is hot three-way sex. I take a long bath, do my nails and makeup, spend way too much time picking out my sexiest skirt and the shirt least likely to be ruined by barbecue sauce.

And I'm off. They live just up the road in a shack in the woods, on the river, which is redneck country. I'm thinking: Yay! My people! What I'm *not* thinking is that their seven-year-old daughter will be home. Or that while dad is busy with the grill and mom with her bong, it will be the daughter who shows me around the place, engages me in conversation, takes me through the trees to the playhouse she's building, and asks me interesting questions.

I like the parents too, only I *love* this kid. While she flits about, chasing cats and climbing walls, me and mom and dad sit under the redwoods around an unlit fire pit, enjoying four kinds of potato chips and three kinds of dip, sipping our drinks, and waiting for the ribs.

I ask questions and they answer them, the wife leafing through a magazine. He's not a huge practitioner of eye contact, either. Oddly, I'm enjoying myself. The woods, the smell of smoke ... I feel right at home. And they're attractive enough, I just kind of wish I could ditch them and run with their daughter. Who, during dinner, puts headphones on and plays violent computer games.

Instead of the deck or the dining

room, we adults eat at the TV, plates on laps, and — get this — what's showing is *Sweeney Todd*. Perfect! I've got the couch to myself, barbecue sauce all over my face and fingers, pork in my teeth ... there's blood squirting all over Johnny Depp, Helena Bonham Carter at the meat grinder, and I am, as you might imagine, in chicken farmer heaven — at each slit of each throat squirming all over the couch and feeling finally sexy.

There's a mattress on the floor under our feet. After the movie, when I come out of the bathroom, both parents are gone and the kid is jumping on the mattress, telling me about the next movie, how I'm going to love it and *have* to watch the whole thing with her. It's a kids' movie.

"Where are your mom and dad?" I ask, thinking maybe they've gone into their bedroom. I hope.

"Outside smoking," she says.

I find them at the potato chip buffet and they're, like, "Hey."

It's the woods, it's dusk, sweet. I linger, trying to read the situation, but nobody asks me to sit or offers a drink, or gives me a sign, so I thank them for the meat and movie and get my purse. Wife gives me a hug. Husband walks me to my car and kisses me on the lips. And he's tall, so I have to stand on my tiptoes, which I love. The next day I thank them again, in writing.

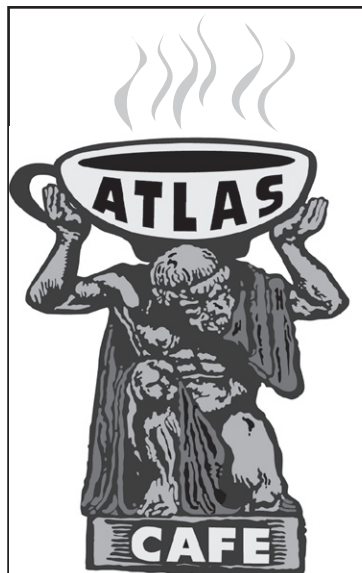
He writes back, says they had a nice time too, only he would've liked it better if I'd spent the night because, and I quote, he "really wanted to shove [his] cock down my throat, lol."

So. Tell me. How am I supposed to take this?

My new favorite restaurant is Little Joe's Pizza. They serve Italian *and* Mexican food. Which is especially poignant because it's at the corner of Mission and Italy, in the Excelsior. We had a pizza party there for Deevee's birthday. She's 41. Salads, garlic bread, pizzas, and pitchers and pitchers of beer. We stayed for hours. Total damage: \$20 per person, tip included! Great atmosphere. Black vinyl booths, red walls, very friendly. **SFBG**

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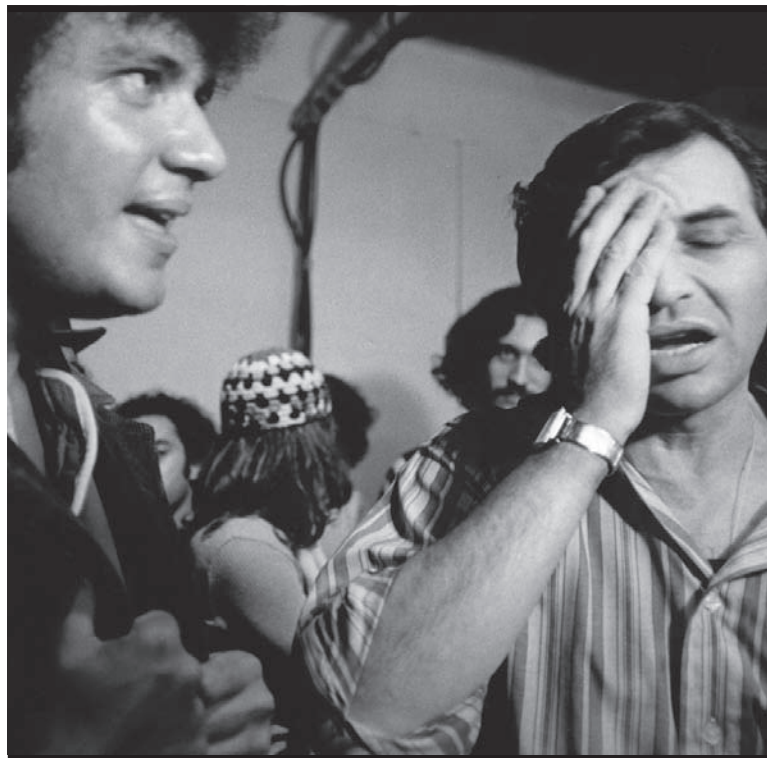
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film

The-way-we-grooved 1972 concert doc *Last Days of the Fillmore* — presented as part of a multimedia program that includes a panel discussion and a live concert — also offers a backstage glimpse at the legendary Bill Graham. At right, *Hair: Let The Sun Shine In* (pictured: co-creators James Rado and Gerome Regni, and composer Galt McDermot) looks at the groundbreaking musical's origins and impact.



ALL-AMERICAN REJECTS

In a world populated entirely by curfewless teenagers, where seemingly nobody is checking IDs at the door, the amount of high-pitched drama that can go down on a Friday night between dusk and dawn is virtually limitless. At least an entire teen-movie subgenre has been constructed upon this premise, and *Nick and Norah's Infinite Playlist* is the latest entry to put its sturdiness to the test.

Somewhat reprising his role in *Juno* (2007), Michael Cera plays Nick, a soft-hearted indie boy who's the bassist in a queercore band with his two best friends (Aaron Yoo and Rafi Gavron). Nick (straight) is in mourning over his six-month relationship with a vapid über-bitch named Tris (Alexis Dziena), who happens to be school frenemies with Norah (Kat Dennings), who happens to have made a habit of rescuing Nick's lovelorn mix CDs from the succession of trashcans into which Tris has callously tossed them.

We know that Tris is all wrong for this emo boy — her hair salon highlights alone scream, "I would never have gone out with this guy in the first place, so why did you cast me in this role?" Regardless, the film further underscores her unsuitability by painting her as an outsider to the world of true indie rock fandom, a poseur who doesn't appreciate a good breakup mix and, worse, fumbles the name of the coolest underground band in town.

Said band, Where's Fluffy, famed for its secret shows, is the engine that drives our awkward hero and heroine and their cohorts out into the night, and the film is basically a tour of young indie rock New York City, with pit stops all over lower Manhattan and Brooklyn and a cameo by freak folker Devendra Banhart. But all the madcap piling in and out of cars and motoring around in search of Fluffy begins to look like work, and so, at times, does Nick and Norah's inch-by-inch romantic progression. A soundtrack packed with signifiers like Vampire Weekend and Band of Horses might not be enough to keep us in the mood, leaving us wishing they would find Fluffy already and let us go home. (Lynn Rapoport)

NICK AND NORAH'S INFINITE PLAYLIST

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Get rhythm

Music films highlight the 2008 Mill Valley Film Festival

By Dennis Harvey
 > a&eletters@sfbg.com

Perhaps because Marin County is the pasture to which many a semi-retired rock star got put out, the Mill Valley Film Festival has long emphasized music-related film and live performance. Now that the festival is officially over 30 (and hence untrustworthy according to ancient wisdom), MVFF '08 will wave its vintage freak flag even harder than usual.

We have seen the future of retro-rockumentary here, and it is groovy, man. Nothing dials the lysergic clock to quarter-past-wow faster than a dose of tribal-love rock. Pola Rapaport's *Hair: Let the Sun Shine In* (2007) memorializes the musical that brought counterculture sounds, politics, genitalia, and follicles to 1968 Broadway. Which it duly freaked out — becoming a worldwide cultural phenomenon and launching careers for performers including Melba Moore, Keith Carradine, Tim Curry, Ben Vereen, Diane Keaton, and Donna Summer. Those first four are interviewed alongside composer Galt MacDermot, director Tom

O'Horgan, co-book author and lyricist James Rado (mercurial co-creator Gerome Ragni being a famous casualty), and collaborators on the 40th-anniversary Public Theatre production now headed to Broadway.

There's no end of amusing, exciting, and tragic backstories around *Hair* — far more than this brisk documentary can encompass. But it still rewards, not least for original-cast performances on TV's *Smothers Brothers* and *Tonight Show* that offer near-pure glimpses of O'Horgan's joyous avant-garde staging.

Rock purists grew huffy about *Hair* (musical theatre = corny!) and commercial rock's perceived inorganic nature, as flavored primarily by tasty processed studio additives rather than "pure" singer-songwriters whose bands (unlike original-sinners the Monkees) actually played on platter and tour. Denny Tedesco's *The Wrecking Crew* (2007) pays homage to those older, jazz-trained virtuosos who *really* played on practically every 1960s pop record. They brought incalculable invention, but were almost never credited on hits by

the Beach Boys and umpteen others. Now geezers, they (including solo-star breakout Glen Campbell) are a hoot; ditto the onetime beneficiaries of their craft who also appear in interviews, like Cher, Brian Wilson, and Herb Alpert.

At the time regarded as pure of saints and free of such creative taint, the Beatles remain so holy that no messing with the original script(ure) is allowed. MVFF documentary *All Together Now* — about the creation of Cirque du Soleil's Vegas spectacular *Love* — fascinates mainly because it reveals what a ginormous ass-pain dealing with today's legal guardians of Beatledom can be. As we see, the combined weight of fan fanaticism, \$180 million in production costs, and "protective" input from widows Lennon and Harrison (George Harrison's friendship with Cirque founder Guy Laliberte having inseminated *Love*) nearly crushes this project's tortuous incubation. By contrast, a jovial Paul McCartney and dead-cool Ringo Starr blithely approve all messing with a catalog they deem solid and nostalgic, but hardly sacred.

Speaking of legends, Bill Graham is back and funny as hell in *Last Days of the Fillmore*, a once-ubiquitous (at weed-choked midnight and campus shows), long-inaccessible 1972 documentary newly restored for imminent

DVD release. When this concert flick about the Fillmore West's (temporary) closing came out, audiences lined up for the groovers, not the backstage shmoozers. Yet Graham's fed-up phone rants now seem more engaging than the bloated blooze-rawk of Cold Blood, Hot Tuna, Elvin Bishop, and even Santana or the Grateful Dead.

Other movies likely to make you thrust your Bic high in triumph include Mika Kaurismäki's *Sonic Mirror* (2007), a film about world-beat percussionist Billy Cobham. Annual vintage-clip presenter John Goddard's "Hi De Ho Show" promises rockin' archival moments from Tom Jones, Janis Joplin, and Bette Davis.

Having near-nuffin' to do with rock is Guy Ritchie's *RocknRolla*, his best movie since ... ever? ('Cuz the others were crap.) This one mercifully doesn't involve his overbearing wife, hazy "philosophy," or the genre recyclage that made 1998's *Lock, Stock and Two Smoking Barrels* and 2000's *Snatch* smartie ADD quasi-classics. **SFBG**

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GREG KINNAR PHOTO BY KERRY HAYES

Flash of Genius

» REVIEW Little man fights big business — you’ve seen this story before. But that doesn’t mean it’s not effective when done right. There may be a formula to *Flash of Genius*, but in this case it works. Greg Kinnear stars as real-life inventor Bob Kearns, who developed electronic intermittent windshield wipers. (You’re probably not all that impressed, but just try driving through a storm without them.) After Ford Motor Company steals and markets his idea, Kearns spends the next 12 years fighting for recognition. That long trudge through bureaucracy is portrayed as brave, yes, but also endlessly frustrating. In fact, the success of *Flash of Genius* relies on its ability to inflict some ambiguity on a cliché-ridden genre. Even lawyers who say things like “I believe in what I do; I believe in a little thing called justice,” get fed up with Kearns’ unflinching idealism. He may be the Mr. Smith of car parts, but he’s also a stubborn pain in the ass. His wife moves on, his kids grow resentful, and the “Is it all worth it?” question lingers throughout. It’s no wonder the film ends not with life-affirming sunlight but a torrential downpour: for an underdog story, it’s kind of depressing. **(Louis Peitzman)**

FLASH OF GENIUS opens Fri/3 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, Amber Humphrey, Johnny Ray Huston, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Louis Peitzman. For rep house showtimes, see Rep Clock, page 69. For first-run showtimes, see Movie Guide at sfbg.com. For complete film listings, see sfbg.com.

DEAD CHANNELS

The second Dead Channels Film Festival runs Oct 2-10 at the Roxie, 3117 16th St, SF; Parkway, 1834 Park, Oakl; and Vortex Room, 1082 Howard, SF. Tickets (\$5-10) and festival passes (\$30-150) are available at www.dead-channels.com. For commentary, see Trash, page 26. All times pm.

THURS/2

Vortex Tomorrow with “Picklock” 9.

FRI/3

Roxie *Plague Town* with “Peekers” 4. *From Inside* with “Latchkey’s Lament” 6. *Let the Right One In* 8. *Bad Biology* with “Farout” 10. *Gutterballs* 11:45.

SAT/4

Roxie *Golgotha* 2. “Fantastic Short Films” 4. *Reality Bleed-Through* 6. *Plague Town* with “Peekers” 8. *Tokyo Gore Police* 10. *Weird World of LSD* with “Las Historias Mas Sexy Del Mundo Part One” 11:45.

SUN/5

Roxie *From Inside* with “Latchkey’s Lament” 2. *Colossus: The Forbin Project* 4. *Who Is KK Downey?* 6. *Puffball* 8. *A Gothic Tale* 10.

MON/6

Roxie *A Gothic Tale* 6. *The Disappeared* 8. “Fantastic Short Films” 10.

TUES/7

Roxie *Who is KK Downey?* 6. *Epitaph* 8. *Cut-Throats Nine* 10.

MILL VALLEY

The 31st Mill Valley Film Festival runs Oct 2-12 at the CinéArts Sequoia, 25 Throckmorton, Mill Valley; Christopher B. Smith Rafael Film Center, 1118 Fourth St, San Rafael; 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; and the Century Cinema, 41 Tamal Vista, Corte Madera. Tickets (most shows \$12.50) available by calling 1-877-874-MVFF or visiting www.mvff.com. For commentary, see “Get rhythm,” page 61. All times pm unless otherwise indicated.

THURS/2

Rafael *Religulous* 7. *Flash of Genius* 9:45. *Sequoia* *The Secret Life of Bees* 7 and 7:15.

FRI/3

Rafael “5 @ 5: Images” (shorts program) 5. *Burning the Future: Coal in America* 6:45. *Synching Blue* 7:30. *Around June* 7:15. *The Home in My Heart* 9. *I’ll Come Running* 9:30. *Frank Dead Souls* 9:45. **Sequoia** *Lotte from Gadgetville* 4:45. “5 @ 5: Either Way I Lose” (shorts program) 5. *RocknRolla* 6:45. *The Bird Can’t Fly* 7:15. *Cherry Blossoms* 9:30. *The Lost Skeleton Returns Again* 9:45. **Throck** “The Last Days of Fillmore: A Live Multimedia Event” 8.

SAT/4

Rafael *The Snow Queen* 11am. *Everything Is Fine* 11:15am. *Hafez* 11:30am. *Quest for a Heart* 1:30. *Taking Root: The Vision of Wangari Maathai* 1:45. “Insight: A Master Class with Joe Wright” 2. “Brink of Life: A Collection of Swedish Shorts” 3:30. *Wendy and Lucy* 4. *Second Sight* 4:15. “Lost Souls and Malcontent Beasts” (shorts program) 6. *Fujian Blue* 6:30. “Tribute to Paul Schrader”: *Adam Resurrected*

7. *At the River* 8:30. *Cumbia Connection* 9. **Sequoia** *Nocturna* 11am. "The Amazing Osamu Tezuka" (shorts program) noon. *Stolen* 1:15. *Katyn* 2:15. *Real Time* 4. *Explore* 5. *Quiet Chaos* 6:15. *Children of the Amazon* 7:15. *Let the Right One In* 8:45. "Hi De Ho Show" (shorts program) 9:30. **Throck** "Independent Film: Why the Panic?" (panel discussion) 11am. "Découpage Digital" (shorts program) 1. *Paper Covers Rock* 7:15. *The Pleasure of Being Robbed* 9:30.

SUN/5

Rafael "The Amazing Osamu Tezuka" (shorts program) 10:30am. *Lotte from Gadgetville* 11am. *Skymaster, A Flying Family Fairytale* 11:15am. *Mishima: A Life in Four Chapters* 1. *God Man Dog* 1:15. *Cumbia Connection* 1:30. *Stolen* 4. *Typecast: The Art of Film Titles* 4:15. *All Together Now* 5. *At the River* 6:30. *Everything Is Fine* 6:45. *Archaeology of Memory: Villa Grimaldi* 8. *Hafez* 8:30. *The Lost Skeleton Returns Again* 9:30. **Sequoia** *Reunion* noon. *Fire Under the Snow* 12:15. *The Home of Dark Butterflies* 2:15. *Idiots*

and *Angels* 2:45. *Burying the Future: Coal in America* 4:45. *Call It Home: Searching for Truth on Bolinas Lagoon* 5. *Cactus* 7:15. *Jerusalem* 7. *Mirageman* 9:30. **Throck** "New Movies Lab: Active Cinema Panel" 1. *Children of the Amazon* 4. *Taking Root: The Vision of Wangari Maathai* 6. "Cinemasports" (shorts program) 8:15.

MON/6

Rafael *Unna and Nuuk* 4. *All Together Now* 4:30. "5 @ 5: Either Way I Lose" (shorts program) 5. *My Marlon and Brando* 6. *RocknRolla* 7. *Explore* 7:15. *Goodnight Irene* 8:30. *Jerusalem* 9:15. *Hair: Let the Sun Shine In* 9:30. **Sequoia** *Second Sight* 4:30. "5 @ 5: Ne Me Quitte Pas" (shorts program) 5. *The Wrecking Crew* 6:45. *Cherry Blossoms* 7. *Fujian Blue* 9:30. *Guest of Cindy Sherman* 9:45. **Throck** "A Salute to the Wrecking Crew" (live performance) 9. **Cinema** *The Wave* 7. *Slumdog Millionaire* 9:30.

TUES/7

Rafael "5 @ 5: Sinnerman" (shorts program)

5. *Paper Covers Rock* 5:15. "Spotlight on Sally Hawkins": *Happy-Go-Lucky* 6:30. *Idiots and Angels* 7:15. *Who's Afraid of Kathy Acker?* 7:30. "Lost Souls and Malcontent Beasts" (shorts program) 9:15. *Cactus* 9:30. **Sequoia** *Quest for a Heart* 4. "5 @ 5: Four Women" (shorts program) 5. *Adam Resurrected* 7. 32A 7:15. *Máncora* 9:30. *Between Us* 9:45. **Throck** "Tuesday Night Comedy with Mark Pitta and Friends" (live performance) 8. **Cinema** *Jodhaa Akbar* 7.

OPENING

Allah Made Me Funny: Live in Concert Three Muslims walk into a comedy club. If you're not already cracking a smile, you probably won't laugh at *Allah Made Me Funny: Live in Concert*. The film's comedians (Preacher Moss, Azhar Usman, and Mohammed Amer) rely on their Muslim identity for cheap humor, as if the mere

fact that they belong to a stereotypically dour religion while telling jokes is instantly hilarious. The message, underscored by the three men's dramatically different appearances, is that not all Muslims are made the same. They promote unity, both among Muslims and with non-Muslims; again, not a bad idea. Why, then, don't the jokes help the cause? For the most part, they're not political enough to diffuse tension — and when they are focused on Islam, they're usually of the "You know you're Muslim when ..." variety, meaning those who aren't probably won't get it. Hey, at least you're in a theater and not a comedy club: the comedians don't know they've bombed and there's no two-drink minimum. (1:23) *Opera Plaza, Shattuck*. (Peitzman)

Appaloosa Directed by star Ed Harris (he also cowrote the screenplay, adapted from Robert B. Parker's novel), this bare-bones

oater eschews the neo-Western trend with its tale of gunslingers Virgil (Harris) and Everett (Viggo Mortensen) hired to tidy up a town terrorized by the Wild West equivalent of a mob boss (Jeremy Irons). The particularly witty script is a nice surprise; as the stranger who blows into town with no purpose other than creating conflict, Renée Zellweger's character becomes slightly more tolerable when it's revealed she's not nearly as prim as she pretends to be. Despite its hetero-romantic subplot, *Appaloosa* is a bromance at its core, with the eight-gauge shotgun totin' Everett backing up Virgil, even when Virgil goes a little cray-cray, frontier-style. Horses, shootouts, saloon face-offs, trains, desolate landscapes, taciturn menfolk with carefully crafted moustaches — all are here in spades. Needless to

CONTINUES ON PAGE 64 »

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Stuart Lee, WNYX-TV



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Shelli Sonstein, Q104.3 RADIO NYC

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FILM

OPENING
 CONT>>

say, John Ford would approve. (1:54) *Orinda, Shattuck.* (Eddy)

Beverly Hills Chihuahua Yep, it's real. (1:30) *Grand Lake, Oaks, Presidio.*

Blindness This latest from director Fernando Meirelles (2002's *City of God*, 2005's *Constant Gardener*) got pegged a disappointing downer when it opened Cannes this year. Of course it's depressing and grotesque — it's based on a José Saramago novel, which is faithfully adapted by Meirelles and scenarist Don McKellar. A nameless city's inexplicable sudden outbreak of blindness fast reduces society to panic and fascist overorder before descending to utter anarchy as (almost) no one is spared. Among the first to be afflicted are an ophthalmologist (Mark Ruffalo), his roomful of patients (including Alice Braga, Yusuke Iseya, and Danny Glover) as well as his wife (Julianne Moore). The latter, mysteriously immune, chooses to play blind and accompany her husband as he's dumped alongside ever-rising numbers of citizens into a disused sanitarium turned quarantine zone. It quickly turns into a lawless concentration camp whose overseers are only interested in keeping residents isolated, with or without adequate food or services. Gael García Bernal plays one prisoner whose impulses distinctly darken under duress, with Moore his primary adversary. Saramago's punishingly detailed allegory is vividly depicted here, albeit with some necessary narrative compression. Yes, it's unpleasant — but also aptly fantastical, humane, and ultimately hopeful. (2:01) *Shattuck.* (Harvey)

Flash of Genius See pick box. (1:59) *Albany.*

How to Lose Friends and Alienate People Simon Pegg gets jerky. (1:50)

Nick and Norah's Infinite Playlist See “All-American rejects,” page 61. (1:30) *Grand Lake, Presidio, Shattuck.*

Religulous The documentary *Religulous* follows Bill Maher as he struggles to make sense of — or, OK, make fun of — organized religion. Most of his efforts seem focused on forms of Christianity, particularly the Catholicism with which he was raised. And hey, who doesn't love a good jab at Jesus? But Maher also makes time for Judaism, Islam and, yes, Scientology, ensuring his place next to Michael Moore on everyone's shit list. It doesn't even matter that he goes out of his way to be offensive, as he's consistently funny enough to pull it off. The closing section on Islam is where things go sour. Suddenly the film feels like a product of the so-called “Islamofascism Awareness Week,” with Maher losing the wit and making some heavy-handed Muslim-equals-terrorist allegations. The movie's message becomes completely muddled: Maher switches roles from that of a preacher of skepticism to that of a militant atheist, warning us to give up religion as an Osama bin Laden quote flashes on the screen. Save it for a rental so you can skip the ending. (1:42) *Embarcadero, California, Piedmont.* (Peitzman)

Save Me When party-favor-overfriendly Mark (Chad Allen) runs aground, yet again, the conservative family he's exhausted with his rebellion offers him one choice: enter an “ex-gay ministry” program that might “cure” him of drug addiction and sex perversion. Reluctantly admitting he needs help at any cost, Mark resists that ideology at first. But the holy-roll influence of new mother-figure Gayle (an excellent Judith Light) combats the undeniable attraction proffered by strong, sensitive, etc., fellow “recoverer” Scott (Robert Gant). Save Me has a certain socially corrective TV-movie feel, especially in its style. But it's also stealthily engaging, not least for being one gay-produced and targeted feature that doesn't condescend to or caricature conservatives. It nails them, though. (1:36) *Lumiere, Shattuck.* (Harvey)

Two Lives Plus One SFFS Screen presents this French drama about a teacher who finds new inspiration in her life when she takes up writing. (1:30) *Sundance Kabuki.*

ONGOING

Anita O'Day: The Life of a Jazz Singer (1:32) *Sundance Kabuki.*

Battle in Seattle In hitching the 1999 WTO protest to discreet plotlines and bite-size characters, *Battle in Seattle* attempts to bring the Seattle demonstrations in line with the

CONTINUES ON PAGE 66 >>

“★★★★”
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- Shawn Edwards, FOX-TV

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IN THEATERS FRIDAY, OCTOBER 3!

FILM

ONGOING CONT>>

other greatest hits of social activism, from the Paris Commune to Chicago '68. Ringleader Jay (Martin Henderson) describes the protests as an Internet-age feat of coordination, but you wouldn't know it from the movie's mismatched star-squad. Charlize Theron plays a pregnant bystander, Woody Harrelson huffs as her cop hubby, Ray Liotta is the embroiled mayor and Andre Benjamin surely hits a new low when he grins his way through a round of "Don't Worry, Be Happy." Irish actor-turned-director Stuart Townsend fastens these shiny faces to the different social mechanisms at work, cutting between activists, police, and politicians — but then you've seen this schema put to infinitely more eloquent, probing effect in *The Wire*. The movie's shaky camerawork may be in the grip of a still-undefined historical moment, but *Battle in Seattle* feels curiously out-of-date — and a YouTube clip away from the dustbin. (1:38) *Opera Plaza*, *Smith Rafael*. (Goldberg)

Burn After Reading Leave it to director-writ-

ers Joel and Ethan Coen to cut the tumescent grimness of last year's *No Country for Old Men* by following it with this sparkingly dark, larky comedy of manners. Set amid the fluorescent-lit bureaucratic shadow play of the CIA, *Burn After Reading* takes the stoic company men down several jillion notches to the gerbil-on-a-treadmill level of its blithely self-absorbed gym-rat anti-heroes. "Don't sweat the small stuff," declares Linda Litzke (etched with too-wide-eyed single-mindedness by the always brilliant Frances McDormand), *Burn After Reading*'s air-filled center of the maelstrom. She wants — nay, needs — exactly four plastic surgery procedures to aid her in her Internet dating operations. And the brudders Coen take her precisely at her word as they unreel a splendidly misguided conspiracy — replete with dildos, an ax attack, bed-hopping, and reflexively fired handguns — undertaken by what disgruntled CIA staffer Osborne Cox (the transcendently peeved John Malkovich, burdened by a name that everyone gives a penile spin) later calls a legion of morons. The Coens plot hard so you don't have to: the cunning writing — which tends to hinge on the gaffs,

too-speedy conclusions, mispronunciations, and eternal frustrations of everyday communication — is a tongue-in-surgically-enhanced-cheek joy, as are the performances: particularly by George Clooney, playing the over-sexed, tanoxeric flip of his *Syriana* protagonist; *The Visitor*'s Richard Jenkins; Oz's J.K. Simmons; and Brad Pitt, portraying Linda's too-perky personal trainer bud. The Coens reduce — or elevate — stars and bit players alike to the benighted plane of character actors — and you want to chuckle along to their missteps long after the papers, discs, and good guys get burned. (1:31) *California*, *Marina*, *Piedmont*, *1000 Van Ness*, *Orinda*, *SF Centre*, *Sundance Kabuki*. (Chun)

Choke Our depraved guide through the darkly comic world of *Choke* is Victor (Sam Rockwell). He's a fixture at the local sexaholic support group but isn't quite ready to kick the habit — he skips out of meetings early to have wild, public-restroom sex with the woman he's supposed to be sponsoring. Victor takes a pseudo-philosophical approach when it comes to his compulsions and idiosyncrasies, and narrates his tale with dry, detached humor. As you might expect, he blames his inability to form lasting relationships with women on his mother (Anjelica Huston), a rebel in her younger years who's now living in a constant care facility, suffering from dementia and unable to recognize her son. Employed as an "historical interpreter" at a faux Colonial village, Victor doesn't make enough money to pay for his mother's treatment, so he supplements his income by deliberately choking on food at expensive restaurants and allowing good Samaritans to save him. (Apparently, after performing the Heimlich maneuver they feel compelled to send him checks.) Adapted from a novel by *Fight Club* author Chuck Palahniuk (he has a cameo), *Choke* isn't for everyone. Yet even those able to see the comedic potential in rogue anal beads and rape role-play will be disturbed by how clunky the pacing becomes midway through the film — presumably, a side effect of translating the novel's 300-plus pages into film form. When the script falters, Rockwell picks up the slack. The underrated actor has the sly comedic timing and dramatic range to pull off this deeply flawed but oddly likeable character. (1:32) *Embarcadero*, *California*, *1000 Van Ness*. (Humphrey)

The Duchess Yo, wassup, G? News flash: the Duke is a doity dawg. *The Duchess* is being peddled as the woeful, pre-tabloid tale of a 1700s "It Girl" — Georgiana, Duchess of Devonshire — who found celebrity and a certain power thanks to her beauty and style eons before her descendent Princess Diana. All the proudly trashy drama is firmly in place here, recognizable from current-day broadsheets trumpeting the dubious achievements of the Olsen twins, LiLo, and company. Georgiana (the enormous-eyed Keira Knightley resembles a social-X-ray-slash-Keane-kid Marie Antoinette) — known as "G" by her hrumphing aristocratic bore of a baby daddy, the Duke (Ralph Fiennes), and BFFs-turned-frenemies like Lady Bess (Hayley Atwell) — had it rough. The Duchess was reduced to a baby-making machine in her husband's quest for a male heir, even as she was eventually elevated in the public eye for her way with a ginormous powdered wig and the independence-powered Whig Party. Intriguingly, with 2005's *Pride and Prejudice*, last year's *Atonement*, and now *The Duchess* to her name, Knightley appears to transforming herself into a waifish, period-piece version of a Howard Hawks heroine, regularly making a passionate, costumed case for women's sexual independence — so timely during a year when women's reproductive rights issues have risen to the fore by way of vice-presidential candidate Sarah "Straight Bangin'" Palin. (1:45) *Piedmont*, *Sundance Kabuki*. (Chun)

Eagle Eye Shia LeBeouf, an entirely competent actor, needs a vehicle that will dismantle the weird cult of hatred he's inspired by (my theory) having intruded upon a few too many childhoods in recent roles. Unfortunately, this pastiche of ideas from "wrong man" thrillers of the past, among other easily recognizable "influences," isn't likely to appease the aggrieved with its cloudy post-Patriot Act premise. This newest film by the director of 2007's *Disturbia* (which also starred LeBeouf) is a lot of fun to watch but it fluctuates so carelessly between plausible intrigue and raucous farce that your split allegiances don't add up to near as much love as either alone would allow. There are some very funny sequences of conspiratorial overkill that rival (and sometimes rip off) *North*

CONTINUES ON PAGE 67 >>

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ONGOING
CONT>>

By Northwest (1959), but it's not at all clear how serious we're supposed to take them. So when anything approaching a philosophical gauntlet is thrown down, you just feel foolish wanting to take it up. No matter — by the end of the movie any pretense of a real ethical brainteaser is proven cosmetic, as reliant on mere suggestion as the flutter of light and glass that passes for cause and effect in its many chase sequences. Worse, the committee of screenwriters here flatters hippies and fascists alike from one scene to the next, and then seems almost willfully muddled in its attempt to repair the disjunction. No amount of hilarious set pieces is worth being treated like a moron. (1:58) *Grand Lake*, 1000 Van Ness, Presidio, Sundance Kabuki. (Shamai)

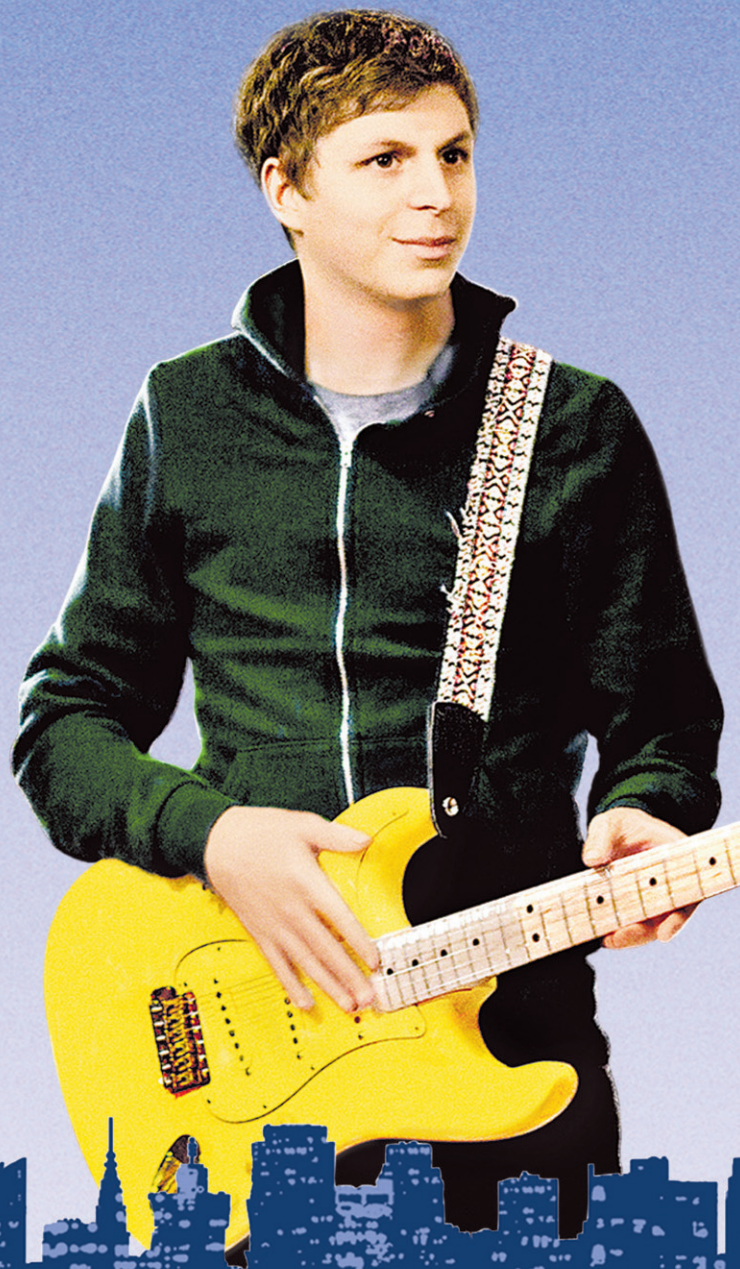
Elegy (1:46) *Empire*, *Four Star*, *Opera Plaza*.
Flow (1:24) *Smith Rafael*.

Forbidden Lie Norma Khouri made headlines and toured the talk show and lecture circuit as a crusading heroine when her 2003 international bestseller *Forbidden Love* highlighted the phenomenon of honor killings in pockets of the Muslim world. Trouble was, her heart-rending story turned out to be a fabrication. As filmmaker Anna Broinowski grows increasingly exasperated with her subject's fibbing and evasiveness, this documentary develops from an exposé into a portrait of a serial con artist one would be quite happy to see writing her next book from behind bars. (1:44) *Roxie*. (Harvey)

Ghost Town Despite being directed by David Koepp, who helmed *Stir of Echoes* (1999) and *Secret Window* (2004), *Ghost Town* contains not an iota of supernatural thrillerness. Nope, what you get is a pretty shamelessly corny tale about a dead guy (Greg Kinnear) who all but forces an uptight dentist who can see dead people (Ricky Gervais) to prevent his widow (Tea Leoni) from marrying a square-jawed dude (Billy Campbell) who, like, sucks because he doesn't make her laugh. There are few actors on the planet as hilarious as Gervais, which makes this odd attempt to cast him as a romantic lead all the more frustrating. By *Ghost Town*'s predictable end, I was ready to charge into the projection booth and steal the film so I could edit my own version, which would render the movie into a 20-minute loop of Gervais' most bitterly funny quips and comebacks. (I'd also leave in *Saturday Night Live*'s Kristen Wiig's supporting turn as a surgeon addicted to spray tans.) Otherwise, be warned: this is the kind of movie where Leoni's character has a giant dog, for the sole purpose of supplying a giant-dog poo-poo joke. Ha ha huh? (1:42) *Four Star*, 1000 Van Ness, Shattuck.

CONTINUES ON PAGE 68 >>

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FILM

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SF Centre. (Eddy)
A Girl Cut in Two Prolific French filmmaker Claude Chabrol (the 78-year-old has directed more than 50 films) follows up the thriller *Comedy of Power* (2006) with this sleek and provocative indictment of the bourgeoisie. Ludvine Sagnier stars as Gabrielle, an angelic TV weathergirl pursued by aging novelist Charles Saint-Denis (François Berléand), who isn't as virtuous as his surname might suggest, and a mercurial, rich brat named Paul (Benoît Magimel), who spits out lines like "I'm used to getting what I want." Gabrielle flirts with Paul but clearly prefers the more sophisticated Charles. Although the much older man is married and often emotionally distant, she naively

devotes herself to him. Even before *A Girl Cut in Two* gets to the scandal, suspense, and murder that we've perhaps come to expect from Chabrol — and it does take a while to reach that point — the film is gripping because the characters are so exquisitely rendered. (1:45) *Opera Plaza.* (Humphrey)
Humboldt County On the poster for *Humboldt County*, actor Jeremy Strong stands on a giant, smoking joint. If your first guess is stoner comedy, you'd be wrong, though that's a reasonable assumption. In fact, the film itself doesn't seem sure of its genre, emerging as a quirky dramedy that's not all that quirky — or funny, for that matter. Strong stars as failed med school student Peter, who gets seduced to Humboldt County by free spirit Bogart (Fairuza Balk). Soon enough he's stranded with her off-beat, pot-growing family, who — surprise! — are warmer and more forgiving than his distant

father (Peter Bogdanovich). The supporting cast, including vets Brad Dourif and Frances Conroy, bring needed sincerity to the film. The problem here is Strong: he's so convincing as the dull, uptight Peter that he's kind of a drag to watch. *Humboldt County* certainly has its heart in the right place, and many will likely still appreciate its message. If only the film didn't waste so much time on a total buzzkill. (1:37) *Lumiere, Shattuck.* (Peitzman)
Igor (1:26) *1000 Van Ness, Shattuck.*
Lakeview Terrace (1:46) *1000 Van Ness.*

The Lucky Ones Given the subject matter — soldiers returning home from Iraq — it should come as no surprise that the title *The Lucky Ones* is more than a little ironic. But things here aren't quite so cut-and-dry. Despite its focus, the film maintains a stubborn refusal to get too bogged down in the melancholy or the politics; it's a serious drama that's often very funny and mostly lighthearted. At the movie's center are three soldiers — Cheever (Tim Robbins), Colee (Rachel McAdams), and TK (Michael Peña). Accidentally thrust together, they embark on an unscheduled road trip, each with a separate mission. Cheever is trying to put his life back together; Colee wants to meet the parents of her late boyfriend; and TK hopes to restore function to his penis, which was wounded by shrapnel. Seriously. Though not the most conventional Iraq war story, the road movie formula is routine and elements of the plot feel somewhat stale. What elevates *The Lucky Ones* is a trio of memorable performances. McAdams is particularly impressive as Colee, delivering a complex portrayal of a woman ranting about the "lake of fire" one minute and raving about vibrators the next. She reflects the film's strongest assets: finding the humor in tragedy and sighting the mundane in the unreal. (1:53) *SF Centre.* (Peitzman)

Man on Wire (1:34) *Embarcadero, Shattuck.*
Miracle at St. Anna Soon to be remade by Spike Lee target Quentin Tarantino, *Inglorious Bastards* (1978) may have exposed some of the racism encountered by the African American soldiers battling the Nazis — and the prejudice of their leaders and fellow soldiers — in the form of costar Fred Williamson. But with *Miracle at St. Anna*, Lee goes above and beyond — tugging gently at genre confines in the interest of the narrative, rather than his considerable poetic tendencies, while crafting a witty, substantive, at times heavy-handed yet mostly satisfying take on these black trailblazers' checkered experiences. Moving away from the more expressionistic, whimsical motifs of earlier works and suturing the discipline of the hugely successful *Inside Man* (2006) to his passion for tackling issues of race, exemplified by *Do the Right Thing* (1989), the filmmaker frames his war movie with a murder mystery before telescoping in on four African American soldiers as they unexpectedly survive an Italian suicide mission. One private, gentle giant Sam Train (Omar Benson Miller), bonds with a traumatized young boy (a riveting Matteo Sciarbordi), and after the two adopt each other, the GIs find somewhat safe harbor in a small village — only to find themselves in the grips of turmoil within and conflict from outside the town walls, as well as among themselves. Lee succeeds in teasing out the ideas embedded in James McBride's script, so it's too bad that the deus ex machina conclusion seems more like a game-show win than anything a saint would get behind. But then the director would have needed a miracle to pull off the final, all-too-predictable twist. (2:40) *1000 Van Ness, Shattuck.* (Chun)
Mister Foe (1:35) *Opera Plaza.*
My Best Friend's Girl (1:43) *1000 Van Ness, SF Centre.*
Nights in Rodanthe (1:37) *Bridge, Grand Lake, Oaks, 1000 Van Ness, Orinda, SF Centre.*
The Pool (1:35) *Smith Rafael.*
Righteous Kill (1:40) *1000 Van Ness, SF Centre.*
Tell No One (2:05)
Albany, Lumiere.
A Thousand Years of Good Prayers (1:23) *Clay, Towelhead* (1:56) *Opera Plaza.*
Tropic Thunder (1:47)
Four Star, 1000 Van Ness.
Vicky Christina Barcelona (1:37) *Empire, Four Star, 1000 Van Ness, Presidio, SF Centre, Shattuck, Sundance Kabuki.*
The Women (1:54) *Marina, 1000 Van Ness. SFBG*

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ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$10. "ATA Film and Video Festival": **Mock Up on Mu** (Baldwin, 2008), Thurs, 8; "Program One," short films, Fri, 7:30; "Program Two," short films, co-presentation with Other Cinema, Sat, 8.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$6-10. "Bette Davis Centennial": •**The Great Lie** (Goulding, 1941), Wed, 12:45, 4:50, 8:55, and **The Old Maid** (Goulding, 1939), Wed, 2:55, 7. "Legendary Composer: Nino Rota (1911-1979)": •**Romeo and Juliet** (Zeffirelli, 1968), Thurs, 1:30, 6:30, and **The Taming of the Shrew** (Zeffirelli, 1967), Thurs, 4:05, 9:10. •**Rosemary's Baby** (Polanski, 1968), Fri, 7, and **The Devils** (Russell, 1971), Fri, 9:35. **Kagemusha** (Kurosawa, 1980), Sat-Sun, 1:30, 4:45, 8. "John Waters LIVE! This Filthy World: Dirtier and Filthier," Mon, 6. Tickets (\$20-100) available at www.frame-line.org. "Master of Light: Conrad Hall": •**Cool Hand Luke** (Rosenberg, 1967), Tues, 7, and **Electra Glide in Blue** (Guercio, 1973), Tues, 9:25.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **Battle in Seattle** (Townsend, 2007), call for dates and times. **The Pool** (Smith), Wed, call for times. **Flow** (Salina, 2008), Wed, call for times.

CINEMA HEAVEN ENCORE Melt Café, 700 Columbus, SF; barbbelle4@aol.com. Free. Classic US and foreign films, Tues, 7.

CERRITO 10070 San Pablo, El Cerrito; www.speakeasytheaters.com. \$10. "Thrillville presents Tease-o-Rama Movie Nite": **The Silencers** (Karlson, 1966), Sun, 5.

CLAY 2261 Fillmore, SF; (415) 346-1124, www.landmarkafterdark.com. \$8-10.50. "Late Night Picture Show": **Pink Floyd: The Wall** (Parker, 1982), Fri-Sat, midnight.

"FILM NIGHT IN THE PARK" Union Square, Geary at Powell, SF; (415) 453-4333, www.filmnight.org. \$3-6. **Vertigo** (Hitchcock, 1958), Sat, 8.

GOETHE-INSITUT 530 Bush, SF; (415) 263-8768, www.goethe.de/sanfrancisco. \$5. "Literature in Motion: Thomas Mann": **Buddenbrooks (Episodes 8-9)**, Tues, 7.

ODDBALL FILMS 275 Capp, SF; (415) 558-8117, info@oddballfilm.com (RSVP required). \$10. "Know Your Enemy: A War Propaganda Retrospective," Sat, 8. "Spirit of '68: Protest Films from the Decade of the Revolution," Sat, 10.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Before Big: The Early Films of David Lean": **This Happy Breed** (1944), Wed, 7; **The Passionate Friends** (1948), Fri, 6:30; **Oliver Twist** (1948), Sat, 2; **Madeleine** (1950), Sun, 3. "Jean-Luc Godard: Movie Love in the Sixties": **A Woman Is a Woman** (1961), Thurs, 6:30, and Sun, 5:15; **Masculine Feminine** (1966), Thurs, 8:15. "Unknown Pleasures: The Films of Jia Zhangke": **Unknown Pleasures**

(2007), Fri, 6:30. "No Wave: The Cinema of Jean Eustache": **The Mother and the Whore** (1973), Sat, 7. "Alternative Visions": "Materialist Cinema," Tues, 7:30.

PIEDMONT 4186 Piedmont, Oakl; (510) 464-5980, www.landmarktheatres.com. \$8. "Cult Classics Attack 2": **Pee-Wee's Big Adventure** (Burton, 1985), Fri-Sat, midnight.

RED VIC 1727 Haight, SF; (415) 668-3994. \$5-8.50. **Planet B-Boy** (Lee, 2007), Wed-Fri, 7:15, 9:20 (also Wed, 2). **The 5000 Fingers of Dr. T** (Rowland, 1953), Sat, 2, 4, 7:15, 9:15. **My Winnipeg** (Maddin, 2007), Sun-Mon, 7:15, 9:15 (also Sun, 2, 4). **Manhattan** (Allen, 1979), Oct 7-8, 7:15, 9:20 (also Oct 8, 2).

ROXIE THEATER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **Beautiful Losers** (Rose and Leonard, 2008), Wed-Thurs, 7 (also Wed, 2:15). **Forbidden Lies**

(Broinowski, 2007), Wed-Thurs, 8:40 (also Wed, 4:30). "San Francisco Blues Festival Film Series": **John Lee Hooker: Come and See about Me** (Sarles, 2004), Wed-Thurs, 6:30, 9. For more information, visit www.sfblues.com. Dead Channels film festival, Oct 3-9. See film listings.

TOWNSEND CENTER FOR THE HUMANITIES 220 Stephens Hall, UC Berkeley, Berk; (510) 642-0965. Free. **Taxi to the Dark Side** (Gibney, 2007), Wed, 4.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "The People Behind the Screen: Bay Area Film Curators Invade YBCA": "New Documentary Shorts," presented by the San Francisco DocFest, Thurs, 7:30. **SFBG**

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The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893, 777-FILM, #025.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

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Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

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Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

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ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT CASE FILE #287289. The following person is doing business as **ERNESTO'S HAIR SALON**, 2093 Mission St., San Francisco, CA 94110. Lorena Santana, 2093 Mission St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/12/05. Signed Lorena Santana. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on September 8, 2008. **September 17, 24, October 1, 8, 2008. L#425106.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313729-00 The following person is doing business as **MORRISON PRODUCTIONS; MORRISON SIGN & GRAPHICS**, 2650 21st. St., San Francisco, CA 94110. Thomas A. Morrison, 2652 21st St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/13/08. Signed Thomas A. Morrison. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marielaine L. Argente on August 13, 2008. **September 10, 17, 24, October 1, 2008. L#425002.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0314059-00 The following person is doing business as **BRONZE BEAUTY**, 1929 Ocean Ave., San Francisco, CA 94112. Nhung Nguyen, 570 Duncan St., San Jose, CA 95127; Tuai Nguyen, 3182 Impala Dr. #1, San Jose, CA 95117. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 8/28/08. Signed Nhung Nguyen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on Aug 28, 2008. **September 24, October 1, 8, 15, 2008. L#425201.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0314119-00 The following person is doing business as **BOGEMA**, 1772 Union St., San Francisco, CA 94123. Svetlana Elisseeva, 300 E. Cotati Ave. #2, Cotati, CA 94931. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/2/08. Signed Svetlana Elisseeva. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marielaine L. Argenti on September 2, 2008. **September 17, 24, October 1, 8, 2008. L#425108.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0314235-00 The following person is doing business as **ERNESTO'S HAIR SALON**, 2093 Mission St., San Francisco, CA 94110. Ernesto Cabello, 2093 Mission St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/8/08. Signed Ernesto Cabello. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on September 8, 2008. **September 17, 24, October 1, 8, 2008. L#425105.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0314255-00 The following person is doing business as **YOGA COCOON**, 2051 Harrison St., San Francisco, CA 94107. Robert Donald, 846 Arkansas St., San Francisco, CA 94107. This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Robert Donald. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on September 8, 2008. **September 17, 24, October 1, 8, 2008. L#425107.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0314282-00 The following person is doing business as **ERIK'S DOG-WALKING and PET SITTING**, 1864 Maybelle Dr. Pleasant Hill, CA 94523. Erik William Grow, 1864 Maybelle Dr., Pleasant Hill, CA 94523. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Erik W. Grow. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribell Jaldon on Sep 9, 2008. **September 24, October 1, 8, 15, 2008. L#425203.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0314303-00 The following person is doing business as **BACK-STAGE**, 219 Balboa St., San Francisco, CA 94118. Ashley Fong, 1654 30th Ave., San Francisco, CA 94112; Rafael Amador, 201 Harrison St.#823, San Francisco, CA 94105. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date Sept 1, 2208. Signed Ashley Fong. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Sep 10, 2008. **October 1, 8, 15, 22, 2008. L#430101.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0314405-00 The following person is doing business as **RALO RECORDS/S.M.E. (Sameonds)**, 1978 Armstrong St., San Francisco, CA 94124. Michael Fiapoto; Taupolo Mauia III, 9340 Fleetwood Dr., San Bruno, CA 94066. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 9/15/08. Signed Michael Fiapoto. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marielaine L. Argente on September 15, 2008. **September 17, 24, October 1, 8, 2008. L#425102.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0314537-00 The following person is doing business as **JAZZ CIGARETTE**, 1384 McAllister St. Apt #2, San Francisco, CA 94115. William R. Cline, 1384 McAllister St. Apt #2, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/19/08. Signed William R. Cline. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Sep 19, 2008. **September 24, October 1, 8, 15, 2008. L#425202.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0314697-00 The following person is doing business as **PORTO-FINO LIQUOR & DELI**, 4401 Green Blvd., San Francisco, CA 94118. S&Q Ventures LLC, 170 King St. Unit 906, San Francisco, CA 94107. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Kevin Nguyen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lana Lee on Sep 25, 2008. **October 1, 8, 15, 22, 2008. L#430102.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: **September 24, 2008.** To Whom It May Concern: The name of the applicant is: **SLANTED DOOR INC THE.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: Ferry Bldg. Marketplace Unit 5, The Embarcadero, San Francisco, CA 94111. Type of License Applied for: **47- ON-SALE GENERAL EATING PLACE; 58- CATERER'S PERMIT.** Publication date: **October 1, 2008 L#430103.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **September 12, 2008.** To Whom It May Concern: The name of the applicant is: **7 HILLS RESTAURANT LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1911 Fillmore St., San Francisco, CA 94115-2706. Type of License Applied for: **41-ON-SALE BEER AND WINE - EATING PLACE.** Publication date(s): **September 17, 24, October 1, 2008 L#425104.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545276. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Huiying Shi for change of name. TO ALL INTERESTED PERSONS: Petitioner **HUI-YING SHI** filed a petition with this court for a decree changing names as follows: Present Name: HUI-YING SHI. Proposed Name: **VICTORIA SHI.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Oct 14, 08. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Aug 5, 2008. Endorsed Filed, San Francisco County Superior Court of California on Aug 5, 2008 by Gordon Park-Li, Clerk. Param Natt, Deputy Clerk. **September 17, 24, October 1, 8, 2008. L#425101**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545316. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Edgar Mar Jaucregui for change of name. TO ALL INTERESTED PERSONS: Petitioner **EDGAR MAR JAUCREGUI** filed a petition with this court for a decree changing names as follows: Present Name: EDGAR MAR JAUCREGUI. Proposed Name: **MICHELLE JAUCREGUI.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Oct 23, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Aug 19, 2008. Endorsed Filed, San Francisco County Superior Court of California on Aug 19, 2008 by Gordon Park-Li, Clerk. Param Natt, Deputy Clerk. **September 10, 17, 24, October 1, 2008. L#425003**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545389. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Carlos Velasco for change of name. TO ALL INTERESTED PERSONS: Petitioner **IRMA DURAN** filed a petition with this court for a decree changing names as follows: Present Name: CARLOS VELASCO. Proposed Name: **CARLOS DURAN-VELASCO.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Nov 20, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on September 18, 2008. Endorsed Filed, San Francisco County Superior Court of California on Sep 18, 2008 by Gordon Park-Li, Clerk. Elias Butt, Deputy Clerk. **September 24, October 1, 8, 15, 2008. L#425204**

ORDER TO SHOW CAUSE FOR CHANGE OF NAMES SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Francis Eufrate for change of name. TO ALL INTERESTED PERSONS: Petitioner **FRANCIS EUFRATE** filed a petition with this court for a decree changing names as follows: Present Name: FRANCIS EUFRATE. Proposed Name: **FRANK EUPHRATE.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Oct 9, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Aug 4, 2008 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **September 17, 24, October 1, 8, 2008. L#425103**

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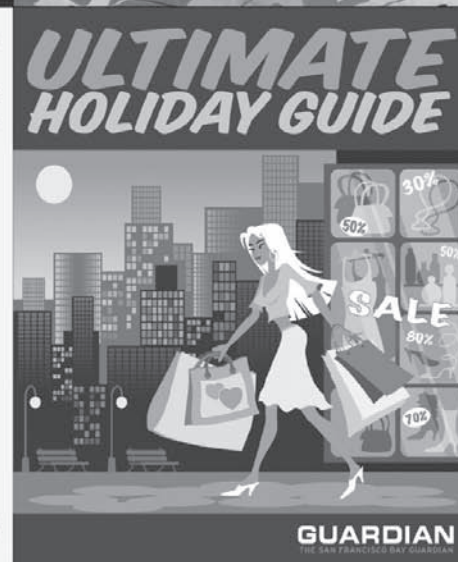
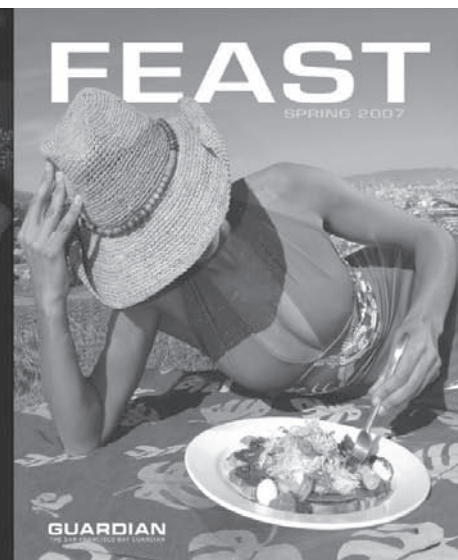
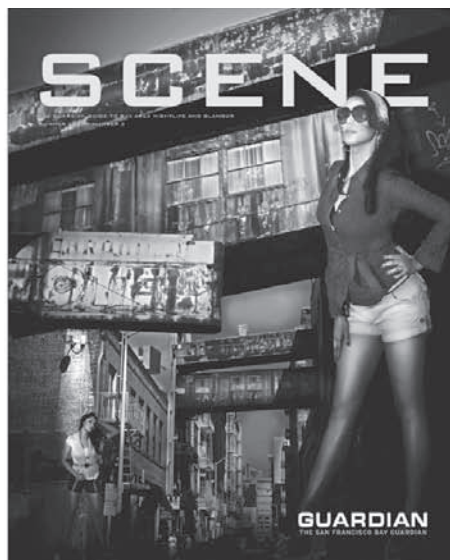
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By Andrea Nemerson
> andrea@altsexcolumn.com

Dear Readers:

In a recent column, I mock-lamented the lack of a better expression than "tit for tat" to describe the writer's situation and received not one but two gently chiding notes assuring me that there was indeed another phrase commonly used to express the concept of rote reciprocity. This one was kind of cute:

Dear Andrea:

If not a better, then at least a non-punning expression for "tit for tat" is "quid pro quo." I eagerly await a male reader's letter complaining of erectile dysfunction and marred by a dangling participle.

Love,

Funny Reader

And now back to our previously scheduled tedious marital concern.

Love,
Andrea

Dear Andrea:

I recently broke it off with my boyfriend of three years. The thing is, I was married the whole time. I never meant to fall in love with my boyfriend. I met him in a forum I found to talk about my marital problems. He was doing the same, though he got divorced more than a year ago. Before I met him, I was somewhat dissatisfied with the lack of sex and affection in my marriage, but accepted it as my lot in life. I figured my husband was a good man every other way, so I could put up with those problems. With the BF, though, I experienced intense passion, love, and attention. Now that we've broken up, it feels like I went from the hot tub into a cold pool.

I want affection. I want my husband to hug me, hold me ... to care. I've asked him numerous times, but the only way he listens is if I threaten to leave. I guess what I'm asking is, how can I make my husband listen?

Love,

No Satisfaction

Dear No:

Yes. Um. It all depends on what you want him to hear. I'm willing to bet that if you murmured, "Oh, by the way, honey, I've been cheating on you for three years every chance I get, and I'm really sad now because I broke up with my cheating-partner, who was much better than you in bed and out, so won't you please hold me?" he'd listen. Seriously. I'm almost positive.

Look, it may be that your husband was stingy with the demonstration of affection. That can be hurtful, even harmful. It is well within one's rights to request more demo (more affection is probably another story), but it doesn't work to treat another person as a sort

of affection vending machine: you put in, I don't know, time, dinners, and blow jobs, and they crank out the sweet words and spontaneous hugs and kisses?

I think more to the point here, though, is that it's entirely possible that ship has sailed. He may have been insufficiently demonstrative (or actually insufficiently affectionate, who can tell?) due to his own innate temperament or some sort of damage. Your marriage may originally have been short on sex due to low libido (his, apparently) or bad habits or lack of spark. I can't help guessing, though, that in the intervening three years (at least), you were emotionally (and sometimes physically) absent yourself, and this cannot have escaped his attention. There is a reason why divorce suits on the grounds of infidelity used to cite "alienation of affection." I have to assume your recent behavior has turned a bad situation worse and very likely made the marriage unsalvageable. Sorry!

No, really, I am. How committed, though, could you really have been to salvaging it? I am a big fan of Internet forums, and I don't make the mistake that others, less familiar with the concept of chat, might make of thinking that you went there expressly to attract someone new, someone who might really "understand you." If you'd been looking for a date, you could have skipped the chitchat and gone straight to Match.com. You certainly did nothing to avoid attracting and then cleaving unto another dude, though, did you? Don't you think, as a married woman who was concerned about the state of her marriage (or really, just a married woman, period), that was ... unwise?

Gallivanting off with Boyfriend and then complaining, once it's over, that your husband is just as apparently uninterested in you as before and wondering how do you fix him is not cricket. It isn't fair to your husband to use him as a somewhat unsatisfactory second-stringer, and worse (at least for you), I don't think it's going to work. I think the next time you get mad at him for his inherent or reactive cold-fishiness, you are going to slip up and, instead of merely threatening to leave him, crow that you did, in fact, leave him for three years and he never noticed. And that will be that. I think, since you have nothing good to say for him beyond "he's a good man and I figured I just had to put up with him," you ought to let him go. Surely being unsatisfied and miserable is not your lot in life, any more than being treated as a combination encumbrance and convenience ought to be his, poor guy.

Love,
Andrea

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Optimistic, sophisticated, adorable female, 40s, likes exercise, walking, nightclubs. Seeking male, 40-60, for casual dating. **☎281903**

> men seeking women

SENIOR MALE
Fit, nice-looking SWM, late 60s, 165lbs, very sexual, seeks small fit, senior lady who still enjoys sex. Race open. **☎200365**

NATURAL NURTURING
Natural, nurturing woman sought, someone who appreciates the arts, likes dancing and wants to enjoy life with good-looking, worldly, young, mid-60s man, multilingual, well-traveled. **☎129412**

MUSICIAN
BM, 5'8", 185lbs, very youthful 63, loves music, looking for a romantic, compatible lady with a sense of humor, attractive inside and out, who likes sports, good music, candlelight dinners, walks, more. **☎263071**

GIVE ME A CALL
SM, 33, 5'4", 165lbs, shaved head, goatee, wears glasses, likes playing basketball, outdoor activities and more. Looking for a female for dating and spending time together. **☎264332**

DINNER EXCHANGE
Let's try each other's cooking and talk. Slender SWM, 45, seeks slender woman, 20-48, any race. Enjoys films, nature, dancing. **☎882926**

HELLO THERE!
SM, 40ish, friendly, intelligent, personable, compassionate, honest, likes reading, dining out, dancing, traveling. ISO nice woman, 30-50, for LTR. **☎293594**

FIRST TIME DOING THIS
Single gentleman, likes golf, traveling, volleyball. Seeking a nice, caring woman, 50s, for dating first and maybe leading to serious relationship. **☎280730**

SEEKING STAR LADY
Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. **☎230241**

WONDER WOMAN WANTED
SWM, 50, 5'11", 195lbs, needs daring Super Heroine to rescue me from villainesses. Romance and LTR very possible! **☎294604**

ATHLETIC SWM
Gentleman seeking SF, 30-40, attractive, fit, humorous, respectful, caring. I'm 6'2", good looks, loves outdoors. If you're interested, please get in touch! **☎292134**

DRAMA FREE
SHM, 35, looks 25, 5'7", 160lbs, handsome, down-to-earth, open-minded, light smoker, no children, has a job, seeks SF for casual relationship. **☎266810**

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SM, early 50s, works a lot, loves animals, the outdoors, going to movies and more. Looking for a lady, 25-35, who has a good heart, to have fun with and get to know. **☎275617**

COMPATIBLE COMPANION
SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, , ISO nice looking, charming female, 60s/70s, for quality time and more. **☎462878**

WHAT YOU WANT
Tall, mature WM, N/S, N/D, gentle, respectful, down-to-earth, seeks sophisticated lady, 60+. My place. San Francisco. **☎279265**

> men seeking men

ORAL
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Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. **☎862331**

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BiWM, in Marin, handyman and artist, 51, 5'6", 180lbs, good-looking, seeks buddy in Marin, let's talk! **☎264067**

FOREIGN, NON-WHITE
Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. **☎753256**

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friendly, mellow SWM, 44, would like ongoing friendship/relationship, with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. **☎886605**

STRAIGHT OR BI WANTED
Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. **☎897273**

> women seeking women

GREAT PERSONALITY
Very attractive, feminine GBF, 25, 5', 130lbs, long black/brown, takes pride in my appearance, honest, down-to-earth stable, educated, secure, has a dog, would like to meet an attractive butch woman with the same qualities, who is a real, honest woman. **☎274307**

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